

A NEW SELECTION OF SACRED MUSIC,

NAMELY TWO HUNDRED AND SIXTY

APPROVED PSALM AND HYMN TUNES:

SOME ESTEEMED FIDELERS, ANCIENT AND MODERN,
COMPOSERS.

NEARLY THE WHOLE OF THE POPULAR MELODIES.

TUNES WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY.

THE SINGERS' FRIEND.

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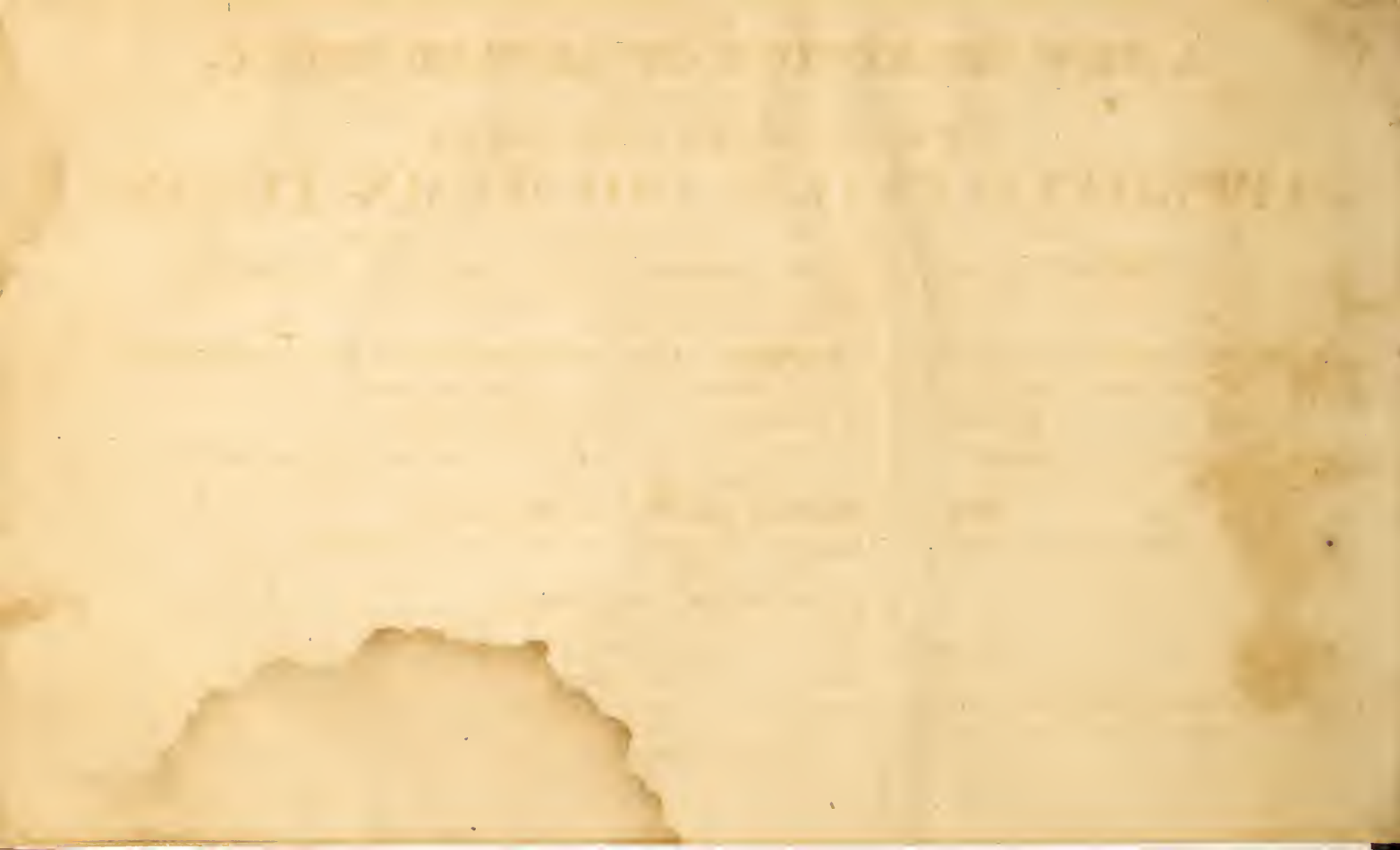
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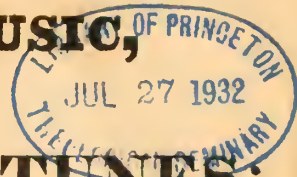
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Miss Rebecca Gunnell
Burlington

Of the ...
...



A NEW SELECTION OF SACRED MUSIC,
CONSISTING OF ABOUT
TWO HUNDRED AND SIXTY
APPROVED PSALM AND HYMN TUNES:



FROM THE WORKS OF THE MOST ESTEEMED AUTHORS, ANCIENT AND MODERN,
COMPRISING NEARLY THE WHOLE OF THE POPULAR MELODIES,

Which have become standard in the principal Cities in the United States,

AND A LARGE PROPORTION OF

TUNES WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY:

GENERALLY ARRANGED FOR FOUR VOICES, AND ADAPTED TO ALL THE METRES IN GENERAL USE AMONGST THE VARIOUS RELIGIOUS DENOMINATIONS.

TO WHICH ARE PREFIXED AN ARRANGED INDEX,

Exhibiting at one view such Tunes as are suitable to the various Metres in Dr. Watts', Dr. Dwight's, Dr. Rippon's, and the Methodist Hymn Books.

AND A CONCISE

Introduction to the Art of Singing,

WITH LESSONS AND EXAMPLES, MANY OF WHICH ARE ON A PLAN ENTIRELY NEW.

BY SAMUEL DYER.

(THIRD EDITION, IMPROVED AND ENLARGED.)

BALTIMORE—PRINTED FOR THE AUTHOR, AND SOLD BY JOSEPH ROBINSON, CORNER OF MARKET AND BALDWIN STREETS; H. C. CAREY & I. LEA,
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J. Robinson, printer.

DISTRICT OF MARYLAND—TO WIT

SEAL *****
BE IT REMEMBERED, that on this fourth day of December, in the forty fourth year of the Independence of the United States of America, SAMUEL DYER, of the said District has deposited in this office the title of a book, the right whereof he claims as proprietor in the words and figures following, to wit:

"A new selection of Sacred Music, consisting of nearly two hundred and fifty approved Psalm and Hymn Tunes; from the works of the most esteemed authors, ancient and modern, comprising nearly the whole of the popular melodies, which have become standard in the principal cities in the United States, and a large proportion of tunes which have never before been published in this country; generally arranged for four voices, and adapted to all the metres in general use among the various religious denominations. To which are prefixed an arranged Index, exhibiting at one view such tunes as are suitable to the various metres in Dr. Watts', Dr. Dwight's, Dr. Rippon's and the Methodist Hymn Books; and a concise Introduction to the Art of Singing, with lessons and examples, many of which are on a plan entirely new. By Samuel Dyer. Second edition, improved and enlarged."

In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of Maps, Charts and Books to the authors and proprietors of such copies during the times therein mentioned;" and also the act entitled "an act supplementary to the act, entitled 'an act for the encouragement of learning by securing the copies of Maps, Charts and Books to the authors and proprietors of such copies during the times therein mentioned,' and extending the benefit thereof to the Arts of designing, engraving and etching historical and other prints."

PHILIP MOORE,

Clerk of the District of Maryland.

PREFACE.

THE Editor of the present work, having for several years past, been extensively engaged in teaching Sacred Music, and conducting performances of that description, about three years since, published a selection of tunes, for the use of his own schools and similar institutions: and this work having been received with universal approbation wherever it has been introduced, the First Edition was soon disposed of, and a further supply called for. The Editor, however, unwilling to wait the tardy issue of an attempt to obtain subscribers sufficient to cover the expense of a re-publication of the *original* work, has decided on publishing a Second Edition of the *first part* only of the *former work*, containing the Psalm and Hymn Tunes and including an introduction to Music.—And this edition is now presented to the lovers of Sacred Harmony, and the public at large, with an addition of one fourth to the original number of Tunes, in a more portable form and at a lower price. With these additions and improvements, he trusts this volume will prove an useful and acceptable publication, and a valuable repository of Church Musick, sufficient of itself, for all the purposes of publick worship, on ordinary occasions, and containing also a great variety of tunes for the practice of Singing Schools and Musical Societies.

The compiler has much satisfaction in acknowledging the many flattering testimonials he has received in favour of the first edition, from the subscribers and numerous individuals and musical societies who have adopted it for their use. He has not considered it necessary to insert any of these documents by way of recommendation of this work, as he conceives the contents will recommend it sufficiently, in the estimation of all those competent to decide on its merits.

The introduction to musick, accompanying the present work, is considerably abridged from that in the first edition, which has been considered longer than was commonly found requisite for the practice of schools as usually conducted: it is hoped it will be found to answer the purpose intended.

In the selection of tunes, the object kept in view has been, to insert some of each of the grave, plain, flowing, animated and fuguing descriptions, that the different tastes of individuals might be gratified. Of the *first* kind which are particularly adapted for congregational use, it is believed a sufficient proportion will be found, both of those which have been in general use and others which are entirely new, to form a pleasing variety in congregations where this work may be introduced.

The great variety of peculiar metre hymns in use in the Methodist, and some other denominations, has rendered it impracticable for the Editor, consistent with his plan, and in a publication of this size, to insert tunes suitable for *all* of them; for these indeed, would *alone* fill a moderate sized volume: those which are introduced in this work, comprizing a variety of nearly twenty different kinds, are such as are more generally called for, and which he trusts will prove acceptable and useful.

Much attention and pains have been taken in superintending the publication of this edition, and it is believed the errors in typography are few and trivial. The paper is stout and good, and the size sufficiently large, to insure a clear and distinct appearance, which is the more necessary, as works of this kind are most commonly made use of on evenings, and of course by candle-light.

With sentiments of gratitude, for the patronage hitherto afforded him, and in the hope that this publication may aid in promoting the improvement of this part of the public worship of God, this volume is humbly submitted to the candour and encouragement of teachers of Psalmody, leaders in congregations, and the religious publick at large,
by

THE EDITOR.

Baltimore, Jan. 1, 1820.

 Third edition published, Baltimore, Jan. 1, 1825.

INDEX OF TUNES ACCORDING TO THEIR MEASURES.

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<i>Bridstow, double</i>	18	Egypt	21	Damascus	55	Rochester	104	Walsal	114
Camberwell	5	Little Marlborough	26	Devizes	63	Romney	39	Windsor	116
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Dursley	3	Ustick	23	Gainsborough	104	Swanwick	54	<i>Abbas Comb and Coda</i>	166
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Falcon Street	30	MAJOR.		<i>Hampshire</i>	85	St. George's	101	Asylum	138
Froome	56	Abingdon	109	<i>Hepzibah</i>	82	St. James'	107	Baildon	121
Hants	7	Axbridge	97	Holme	50	Staughton	53	Bramcoate	161
Ilford	6	<i>Aldwinkle</i>	79	Howard's	44	<i>Trumpet</i>	86	Brewer	130
<i>Irvine double</i>	14	Annapolis	80	Irish	105	Victory	75	Broadmead	154
Lisbon	32	Arundel	56	<i>Knaresborough</i>	83	Waldgrave	69	Barleigh	123
<i>Lonsdale double</i>	19	Arlington	100	<i>Lord's Day</i>	78	Warwick	47	<i>Calcutta</i>	136
Lowell	9	Ashley and Chorus	112	Mehetabel	43	<i>Weston Favel</i>	111	Chard	132
Mansfield	33	Auburn	74	Mear	98	Winter	53	<i>China and Chorus</i>	150
Margate	15	Axbridge	45	<i>Miles' Lane</i>	73	Wiltshire	76	<i>Christian Warfare</i>	160
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Mount Ephraim	35	Bath Chapel	110	Milton	70	Bangor	118	Denham's	149
Oldford	11	Bethel New	113	Mount Pleasant	61	Carolina	91	Derby	140
Peckham	34	Brattle Street double	72	<i>Newington</i>	88	Coleshill	102	<i>Eaton</i>	153
Pentonville	17	Braintree	62	New-York	108	Crowle	117	Fountain	137
Shirland	1	Bridport	65	Overton	81	Desertion	94	German Hymn	169
St. Thomas's	31	Brixton	46	Pebmarsh	84	Funeral Thought	115	Gilgal	141
<i>Stepney double</i>	16	Bristol	106	Piety	66	Georgia	119	<i>Gloucester</i>	147
		Broomsgrove	60	Pickering	51	Lowestoff	95	Green's 100th	181

N. B. *The repeating and expressive Tunes are in Italicks, being suitable only to particular Hymns.*

INDEX OF TUNES ACCORDING TO THEIR MEASURES.

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Hanover	202	Tinsbury 100th	120	Southbury	185	10.10.10 10.11.11.	7.7.7.7.7.7.	7.6.7 6 7.7.7.6.			
Horsley	164	Transport	152	Swithin's	187	Judgment	207	Amsterdam	234		
Hoxton Chapel	158	Tunbridge	150	Warsaw	192	Walworth	205	Georgia, Joshua	211		
Islington	131	Wareham	159	As 122d Metre.		New 50th.		Rest	214		
Irene	125	Warrington	143			10s 6 lines.		Seaton	212		
Judgment Hymn	148	Wells	183	6.6.8.6.6 8.		Walworth	205	7s dble. or 8 Lines.	Romain	220	
Kent	135	Wilton	139	Leoni	200			7.7 7.7 7.7 7.	7.6.8.		
Kimbolton	142	MINOR.		Johus'	201	As 104th.		Bath Abbey	219	7.6.7 6.7.8.7 6.	
Langport	128	Brookfield	178	Worship	204	10.10.11.11.		Hotham	218	Clarks'	221
Ledger's	155	Eastbourne	174			Clavering	241	8.7.4.		8 7. single.	
Litchfield	134	Gilead	173	As 112th.		Geard	240	8.7 8.7 4.7.		Cannon Street	230
Luther's	148	Kingsbridge	177	8,8:8,8.8.8.		Hanover	202	Calvary	236	Sicilian Hymn	216
Luton	126	Limehouse	175	Artaxerxes	198	Portuguese	} 242	Gratitude	238	8.7. Double.	
Magdalen	182	Munich	170	Broadmead	154	Hymn, or		Helmsley	233	8.7.8.7.8 7.8.7.	
Martin's Lane	167	Penitence	172	Carey's	193	Adeste Fide.	} 7s Four Lines.	Jordan	235	Giles's	251
Monmouth	152	St. Barnabas	171	Eaton	154			Parting, or	} 237	Queenborough	229
Newcourt	165	Seabury	176	Gloucester	147	7 7.7.7.	Dismission	Sicilian Hymn		216	Sicilian Hymn
Newry	129	Windham	179	Plymouth Dock	195	Anna's Lute	209	Tamworth	239	8s dble. or 8 lines.	
Newton	127	=====		Strasburgh	163	Chester New	210	8.8.6.		Fields'	222
New Sabbath	146	PECULIAR METRES.		Tunbridge	156	Cookham	213	8.8.6.8 8.6.		Shepherds'	223
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Portugal	184	6.6.6.6.8.8.		As 113th.		Feversham	215	Beulah	225	6.6 8.4.6.6.8.4.	
Portugal New or }		Amherst	188	8,8.8:8,8,8.		German Hymn	203	Hinton	224	Leoni	200
Adesti Fideles }		Archangels	190			Harts	232	Leach, or	} 228	5.6.	
Simeon	144	Birmingham	191	Martin's Lane	197	Seaton	212	St. John's		Harwich	245
Shoel	133	Burnham	194	Monmouth	152	Sicilian Hymn	216	Westbury Leigh	227	6.4.	
Strasburgh	163	Dunstable	193	Newcourt	165	Townhead	208	Zion Church	197	6.6.4.6.6.6.4.	
Stonefield	124	Lenox	186	St. Paul's	199					Bermondsey	214

N. B. The Figures shew the number of syllables contained in each line.

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<i>Abbas Comb,</i>	<i>L. M.</i>	166	Bangor,	<i>C. M.</i>	118	Carolina,	<i>C. M.</i>	91	Eglon,	7s, 6 lines.	217	Hanover, 104 & <i>L. M.</i>	202		
Abingdon,	<i>C. M.</i>	109	Bath Abbey, 7s. dble.	219	Charing,	<i>S. M.</i>	10	Egypt,	<i>S. M.</i>	21	Harts,	7s single.	232		
Abridge,	do.	97	Bath Chapel,	<i>C. M.</i>	110	Chard,	<i>L. M.</i>	132	<i>Eythorn,</i>	<i>C. M.</i>	87	Harwich,	5. 6.	243	
<i>Adesti Fidelis,</i>	<i>L. M.</i>	145	Bedford,	do.	99	<i>China & Chos.</i>	do.	150	Falcon-Street,	<i>S. M.</i>	30	Helmshley,	8. 7. 4.	233	
<i>Adesti Fidelis,</i>	104th.	242	Bermondsey,	6. 4.	244	<i>Christian Warfare,</i>	do.	160	Farrington, <i>C. M. D.</i>	67	<i>Hephzibah,</i>	<i>C. M.</i>	82		
<i>Aldwinkle,</i>	<i>C. M.</i>	79	Bethel New,	<i>C. M.</i>	113	Chester New. 7s sing.	210	Feversham, 7s. 6 lines	215	Hinton,	8 8. 6	224	Holme,	<i>C. M.</i>	50
Alderton,	8. 8. 6.	226	Beulah,	8. 8. 6.	225	Clark's,	7. 6. 8.	221	Fields,	8s. double	222	Howard's,	do.	44	
Alfreton,	<i>L. M.</i>	122	Birmingham,	148th.	191	Clavering,	104th.	241	Fountain,	<i>L. M.</i>	137	Horsley,	<i>L. M.</i>	164	
Amherst,	148th.	188	Bramcoate,	<i>L. M.</i>	161	Coleshill,	<i>C. M.</i>	102	Froome,	<i>S. M.</i>	36	Hotham,	7s dble.	218	
Amsterdam, 7. 6. dble.	234		Brattle-Street, <i>C. M. D.</i>	72	Condescention,	do.	49	Gainsborough,	<i>C. M.</i>	104	<i>Hoxton Chapel,</i>	<i>L. M.</i>	158		
Angel's Hymn,	<i>L. M.</i>	180	Braintree,	<i>C. M.</i>	62	Cookham,	7s sing.	213	Geard, 104, & 11s 4l.	240	Ilford,	<i>S. M.</i>	6		
Anticipation,	<i>S. M.</i>	8	Brewer,	<i>L. M.</i>	130	Coronation,	do.	73	Geneva,	<i>C. M.</i>	52	Irene,	<i>C. M.</i>	125	
Anna's Lute, 7s sing.	209		Bridport,	<i>C. M.</i>	65	Costellow,	<i>L. M.</i>	151	Georgia,	do.	119	Irish,	<i>L. M.</i>	105	
Annapolis,	<i>C. M.</i>	80	<i>Bridstow,</i>	<i>S. M. D.</i>	18	Coventry,	<i>C. M.</i>	42	Georgia or Josh. 7s 6 l.	211	<i>Irvine,</i>	<i>S. M. D.</i>	14		
Arundel,	do.	56	Bristol,	<i>C. M.</i>	106	<i>Cranbrook,</i>	<i>S. M.</i>	13	German Hymn, 7s sin.	203	John's,	122nd.	201		
Arlington,	do.	100	Brixton,	do.	46	Damascus,	<i>C. M.</i>	55	German Hymn, <i>L. M.</i>	169	Jordan,	8. 7. 4.	235		
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Ashley & Chorus, <i>C. M.</i>	112		Burleigh,	<i>L. M.</i>	123	Dismission,	8. 7. 4.	237	Green's 100th, <i>L. M.</i>	181	Kimbolton,	do.	142		
Asylum,	<i>L. M.</i>	138	<i>Burnham,</i>	148th.	194	Dover or Durham <i>S. M.</i>	29	Glad,	do.	141	Kingsbridge,	do.	177		
Auburn,	<i>C. M.</i>	74	<i>Calcutta,</i>	<i>L. M.</i>	136	<i>Dunstable,</i>	148th	193	<i>Gloucester,</i>	112. <i>L. M.</i>	147	Knaresborough, <i>C. M.</i>	83		
Axbridge,	do.	45	Calvary,	8. 7. 4.	236	Dursley,	<i>S. M.</i>	3	Gratitude,	8. 7. 4.	238	Langport,	<i>L. M.</i>	128	
Aylesbury,	<i>S. M.</i>	25	Camberwell,	<i>S. M.</i>	5	Devizes,	<i>C. M.</i>	63	Guardian,	<i>L. M.</i>	157	Leming,	<i>C. M.</i>	90	
Baildon,	<i>L. M.</i>	121	Cambridge,	<i>C. M.</i>	64	<i>Easter Hymn,</i>	7s sing.	206	Hadley,	<i>C. M.</i>	57	Ledger's	<i>L. M.</i>	155	
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			Carr's Lane, <i>C. M.</i>	48	<i>Eaton,</i>	do.	153								
			Carey's,	112th.	196										

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	Nos.		Nos.		Nos.		Nos.		Nos.
Leoni, 6. 8. 4. & 122d.	200	Munich,	L. M. 170	<i>Portugal New</i> }		Stephen's,	C. M. 41	Victory,	C. M. 75
Limehouse,	L. M. 175			<i>Adesti Fidelis,</i> }	L. M. 145	Stonely,	do. 40		
Lisbon,	S. M. 32	Newcourt, 113th & do.	165	Portuguese Hy.	104th. 242	Stonefield,	L. M. 124	Waldgrave,	C. M. 69
Little Marlboro' do.	26	<i>Newington,</i>	C. M. 88	Portsmouth New	143th 189	St. Alban's,	C. M. 58	Walsal,	do. 114
Litchfield,	L. M. 134	Newry,	L. M. 129			St. Barnabas,	L. M. 171	Walworth, New	50th. 205
<i>Lord's Day,</i>	C. M. 78	New Sabbath,	do. 146	Queensboro', 8. 7. do.	229	St. George's,	C. M. 101	Wareham,	L. M. 159
<i>Lonsdale, S. M. D.</i>	19	Newton,	do. 127			St. James's,	do. 107	Warrington,	do. 143
Lowestoff,	C. M. 95	New 50th, 10s 6 lines.	205	Resignation,	C. M. 38	St. Martin's,	do. 104	Warsaw,	148th. 192
Luther's Hymn,	L. M. 148	New-York,	C. M. 108	Rest,	7s 6 lines 214	St. Olave's,	do. 92	Warwick,	C. M. 47
Luton,	do. 126			<i>Revelation,</i>	C. M. 71	St. Paul's,	113th. 199	Watchman,	S. M. 2
		Oldford,	S. M. 11	Rochester,	do. 104	St. Thomas's,	S. M. 31	Wells,	L. M. 183
Magdalen,	L. M. 182	Ormond,	do. 22	Romain, 7. 6. pec. ac.	220	Sutton,	do. 27	<i>Weston Favel,</i>	C. M. 111
Malden,	C. M. 89	<i>Overton,</i>	C. M. 81	Romney,	C. M. 39	Suffolk,	C. M. 68	Westbury Leigh,	8. 8. 6. 227
Malton,	do. 96	Old 100th,	L. M. 168			Swanwick,	do. 54	<i>Wigan,</i>	S. M. 24
Mansfield,	S. M. 33	Old 50th,	10. 11. 207	Seabury,	L. M. 176	Swithin's,	148th. 187	Wilton,	C. M. 108
Martin's Lane, 113th.	167	Parting,	8. 7. 4. 237	Seaton,	7s 6 lines. 212			Wilton,	L. M. 139
Margate,	S. M. 15	Pebmarsh,	C. M. 84	Shepherd's, 8s double.	223			Wiltshire,	C. M. 76
Matthias,	do. 12	Peckham,	S. M. 34	Shirland,	S. M. 1	Tamworth, 8. 7. 4.	239	Windham,	L. M. 179
Mear,	C. M. 98	Penitence,	L. M. 172	Shield's,	C. M. 93	Tilbury,	S. M. 20	Windsor,	C. M. 116
Mehetabel,	do. 43	Pennsylvania,	C. M. 59	Shoel,	L. M. 133	Timsbury, 100th	L. M. 120	Winter,	do. 53
<i>Miles's Lane,</i>	do. 73	Pentonville,	S. M. 17	Sicilian Hymn, 8. 7. D.	216	Townhead, 7s single.	208	Wirksworth,	S. M. 25
Milton,	do. 70	Philadelphia,	C. M. 37	Southbury,	148th. 185	Transport 113 & L. M.	152	Worship,	122nd. 204
Milbourn Port,	do. 77	Pickering,	do. 51	<i>Southampton,</i>	L. M. D. 162	<i>Trumpet,</i>	C. M. 86		
Mount Ephraim,	S. M. 35	Piety,	do. 66	Staughton,	C. M. 53	Tunbridge, 112 & L. M.	156	Zion Church, 8. 8. 6.	197
Mount Pleasant,	C. M. 61	Plymouth Dock, 112th	195	Stepney,	S. M. D. 16				
Monmouth, 113 & L. M.	152	Portugal,	L. M. 184	Strasburgh,	112th. 163	Ustick,	S. M. 23		

N. B. L. M. stands for Long Metre—C. M. for Common Metre—S. M. for Short Metre—the addition of a D, signifies double—The Figures refer to the several kinds of Peculiar Metres, which are explained in the arranged Index.

THE GAMUT, OR GENERAL SCALE.

BASS STAVE. TENOR STAVE. TREBLE STAVE.

C	2nd ledger line above	fa
B	2nd space above	mi
A	1st ledger line above	la
G	space above	sol
F	5th line	fa
E	4th space	la
D	4th line	sol
C	3d space	fa
B	3rd line	mi
A	2d space	la
G	2d line	sol
F	1st space	fa
E	1st line	la
D	space below	sol
C	ledger line	fa
B	space below	mi
A	5th line	la
G	4th space	sol
F	4th line	fa
E	3d space	la
D	3d line	sol
C	2d space	fa
B	2d line	mi
A	1st space	la
G	1st line	sol
DOUBLE F		fa
	—E—	la

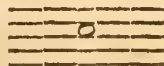
The notes having ledger lines in the treble *above* are called in Alt, and such as have ledger lines in the Bass *below* are called Double.

OF THE NOTES AND RESTS.

There are in Music, six marks of sound, called Notes, which by their different forms, designate the proportion of time required in the performance of each of them—these have their corresponding marks of silence called Rests—They are as follow :

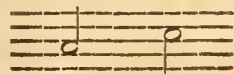
The Semibreve is considered as the measure note and the standard of time allowed to it, four seconds.

One Semibreve is

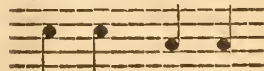


EQUAL TO

2 Minims,



4 Crotchets,



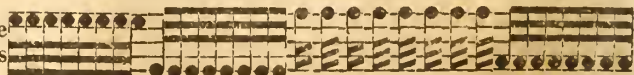
8 Quavers,



16 Semi-quavers, or



32 demi-semi-quavers



RESTS.



1
2



1
4



1
8

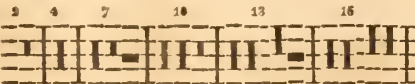


1
16

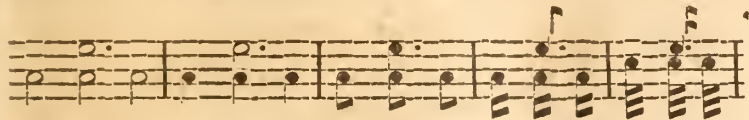


The Rests denote a silence equal to the length of the note they represent, and are called by the same name. N. B. The Semibreve Rest is used to fill a bar in all the different kinds of time.

The rests used for more Bars than one, are written thus,



A Point or Dot placed after each of these notes or rests, makes that note or rest, one half longer than without a Dot. Thus a Dotted Semibreve is held as long as three Minims; a Dotted Minim as three Crotchets; a Dotted Crotchet as three Quavers, &c.



OF THE OTHER CHARACTERS USED IN MUSIC.

A Single Bar  is used to divide the notes into equal proportions agreeably to the measure note, and all the notes contained between two Bars are one measure.

A Double Bar  is used at the end of a line or strain; and at the close of a piece, when shorter lines are generally added that the conclusion may be better known, thus: 

A Hold or Pause,  placed over or under a note, denotes it is to be held longer than its usual time, and is sometimes used instead of a Double Bar.

A Slur,  placed over or under any number of notes, signifies they are to be sung to one syllable in a smooth and gliding manner.

The figure 3,  when placed over or under three Crotchets, Quavers, &c. denotes they are to be sung in the time of two of the same kind.

A Sharp,  set before a note, raises it half a tone higher than its natural or primitive sound.

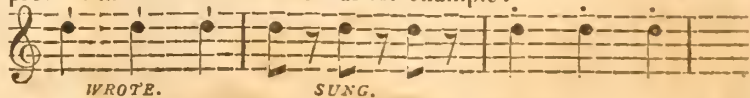
A Flat,  set before a note, lowers it half a tone.

A Natural,  restores a note previously made flat or sharp to its original sound.

Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by the Natural, which replaces them in their original state, for that Bar only in which it may occur.

Sharps, Flats and Naturals, are termed *accidental* when occasionally introduced in a piece of Music, and because they affect the sound of the notes before which they are set, no further than the Bar in which they are placed. If there be occasion for them in a succeeding Bar, they must be again renewed.

Staccato Marks, when placed over or under a note or notes, shew they are to be sung short and bold; but a short cessation of sound is to be observed between such notes as have this mark over them, to prevent the increase of time—as for example:



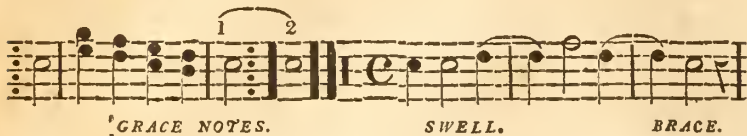
The Dots show that the notes are to be performed equally distinct, but soft, or Piano.—

A Repeat,  or :S: shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

A Repeat of Words, :|| shows the last words sung are to be repeated.

Other characters are comprised in the following examples :

CHOOSING NOTES. FIGURES. SYNCOPATED OR DRIVING NOTES.



Choosing Notes are placed in a direct line one above another, and denote that either or both, (if there are two performers,) may be sung at the same time.

Figures 1 2 show that the note under 1 is to be sung the *first* time, and that under 2 the second—it has been generally understood that if the two bars are slurred together, both are to be sung: this is a false idea: the slur was only meant to designate the two bars.

Syncopated or Driving Notes are so called on account of their being accented or driven out of their proper order in the bar, and require the hand to rise or fall while such notes are sounding.

Grace Notes or Appoggiaturas are small extra notes, placed before the larger ones of a longer duration, for the purpose of arriving at the real note with more taste.

The Swell intends an increase or decrease of sound in the notes over which it is placed. When thus marked, it begins *Piano*, gradually increasing to *Forte*, and then diminishes in the same manner.

A Brace connects two or more parts of the same tune together.

OF TIME AND ITS CHARACTERS,

Time, in Music, is quicker or slower, according to the nature of the piece, or the design of its author. Its velocity, and the divisions of it into even and uneven quantities, are known by the moods or marks which will here be explained.

These are of three kinds, viz. Common, Triple and Compound.

COMMON TIME.

First Mood  This Mood denotes the slowest movement, each bar containing one Semibreve for its measure, or its quantity in other notes or rests; has four beats, two down and two up—See Lesson, No. 2, 9 and 10, on Page 19.

Second Mood  contains also one Semibreve in the bar, but is more lively, and sung quicker than the first; two beats in the bar one down and one up.

Third Mood  denotes a still quicker movement, contains two Crotchets in each bar; sung with two beats, one down and one up. The Lesson No. 7, pa. 18, will serve as examples for this and the second Mood.

TRIPLE TIME.

First Mood  contains three Minims in a bar; has three beats, two down and one up, to be performed in about the time of one second, each Minim or beat—See Lesson No. 4, Page 17.

Second Mood  contains three Crotchets in a bar, is sung somewhat quicker than the first, and has also three beats in the bar, See Lesson No. 8, Page 18.

Third Mood  contains three Quavers in a bar: the time as in the first and second Moods, but about one fourth faster.

COMPOUND TIME is seldom used in Psalmody; two kinds of it however do sometimes occur, namely $\frac{6}{4}$ and $\frac{6}{8}$

The first contains six Crotchets in the bar; three sung with the hand down, and three with it up, in the time of two seconds. The second is performed in a similar manner. This mode should generally be performed slowly and gracefully, unless directions are given to the contrary.

N. B. The hand or foot should invariably fall at the *beginning*, and rise at the middle of a bar, in common time.

The Semibreve being the longest Note in common use, is made the general standard of reckoning, and therefore the figures represent the parts of a Semibreve contained in a bar, as $\frac{3}{4}$, three fourths of a Semibreve, and so of the other figures.

N. B. When a piece of Music is marked with either of the above signs, it indicates only the number of parts, or divisions in a bar, and the consequent mode of *accenting*; but how *quick*, or how *slow*, the piece is to be sung, is determined from the nature of the subject. The Dictionary of Musical terms will generally inform the singers in what style to perform a piece: as the marks for time are commonly of little use in this respect.

OF THE SINGING SYLLABLES.

In practising musical lessons, it is customary to apply syllables to the several sounds; Instead of seven syllables originally used, it is common to use only four; three of which are repeated to complete the Octave—they are as follows:

TO THE MAJOR OCTAVE.

TO THE MINOR OCTAVE.

Fa Sol La Fa Sol La Mi Fa { *La Mi Fa Sol La Fa Sol La*

Thus *Fa* answers to the Sharp Key Note, and *La* to the Flat—and the Semitones lie between *Mi* and *Fa*, and *La* and *Fa*.

Mi, which occurs but once in an Octave, is called the Master Note,

as it determines the situation of the rest in the following order: above the *Mi*, twice *Fa*, *Sol*, *La*; below the *Mi*, twice *La*, *Sol*, *Fa*.

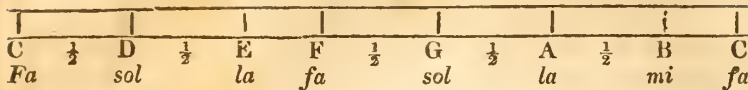
To find the Mi, observe the following rules.

If there are no Flats or Sharps at the beginning of a Tune,	<i>Mi</i> is in B.
If B be Flat	<i>Mi</i> is in E.
If B and E be Flat,	<i>Mi</i> is in A.
If B, E and A be Flat,	<i>Mi</i> is in D.
If B, E, A and D be Flat,	<i>Mi</i> is in G.
If F be Sharp,	<i>Mi</i> is in F.
If F and C be Sharp,	<i>Mi</i> is in C.
If F, C and G be Sharp,	<i>Mi</i> is in G.
If F, C, G and D be Sharp,	<i>Mi</i> is in D.

OF SOUNDS.

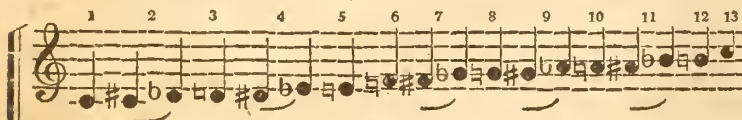
The first attempt that is generally made in practising sounds (by note) is by ascending eight notes or sounds; and this scale, or succession of sounds, seems to be that which is the most natural and pleasing to the human ear; For example see Lesson No. 1, Page 16. This series of Notes is called an Octave, and consists of sounds at an *unequal* distance one from the other. This is readily distinguished by a good musical ear, and to the most uninformed can be always comprehended, by exhibiting the keys of the Piano Forte or Organ. The greater distances from one note to another, are called *tones* and the lesser distances *half* or *semitones*; there being nearly the same difference between them, as in the inch and half inch in measurement. The Octave exhibited in the example referred to consists of *five* whole tones and *two* semitones, which in the major mode, naturally lie between the *third* and *fourth* the *seventh* and *eighth*, or between E and F and B and C, which is shewn by a slur placed over these notes in Lesson No. 1. To render this still more intelligible we shall subjoin the Octave divided as above, and applied to a scale of inches and half inches.

Scale of Inches and half Inches in the natural key of C Major.

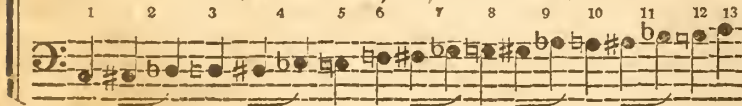


It will also here be proper to observe that this scale may be *subdivided* into semitones by means of Sharps and Flats, and it will be seen that the octave consists of twelve semitones, the thirteenth sound completing it. This may be seen by the following

EXAMPLE IN G, OR TREBLE CLIFF.



EXAMPLE IN F, OR BASS CLIFF.



SCALE OF THE ABOVE IN HALF INCHES.

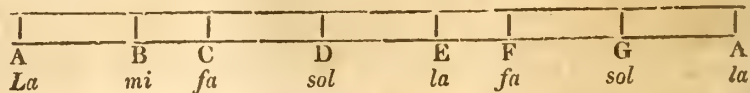


Remark, that as a Sharp raises a note half a tone, and a Flat lowers it the same, those (several) two notes in the above example that are connected by a slur, are to be considered as one and the same sound. For instance, C being made *sharp* is *raised* half a tone, which answers to D when made *flat*, which is thereby *lowered* the same.

OF THE KEY, OR KEY NOTE.

The Key Note is a certain given sound or predominant tone, to which all the others have a particular reference—it may be called the foundation on which every piece of Harmony is erected. The last note in the Bass is *always* the Key of a tune; and in speaking of Distances or Degrees from the Key, we always reckon from the *bottom*.

There are two modes or keys in music, and *but* two, the major or sharp mode or key, and the flat or minor mode. The first of these is adapted to express the cheerful passions, and the latter is expressive of the mournful and pathetic. These modes or keys differ from each other with respect to the situation of the semitones in the octave; the major mode having them between the third and fourth, the seventh and eighth, (which has already been shewn in the preceding example,) whereas in the minor mode they are between the second and third, the fifth and sixth—see example here subjoined :



The most ready way of ascertaining whether a tune is in the Major or Minor Mode, is by examining the first *ascending* third from the key note; if it consist of two *whole* tones it is in the Major Mode; but if it contains only a *tone and a half*, it is in the Minor Mode.

Our limits compel us to be brief, and forbid a more particular explanation on many other points: those persons desirous of obtaining further information, are referred to the Musical Reader, published by Messrs. Hastings and Warriner, and Calcott's Musical Grammar, both of which works are excellent, and may be obtained of James Loring, Cornhill, Boston.

Adagio, or **Ado.** slow.
Ad Libitum, at discretion.
Affettuoso, tenderly & affectionately--*performed in moderate time.*
Air, generally means what the ear realizes from a melody or harmony. In a special sense, it is the leading part.
Allegro, brisk, gay.
Allegretto, not so quick as Allegro
Alto, or **Altus**, the Counter Tenor.
Andante, distinct, exact & soothing; *sung rather slow, when no other word is used with it.*
Andantino, in a similar style, but one degree quicker than andante.
Anthem, a portion of Scripture, set to musick.
BASS, the lowest part in harmony.
Breve, an ancient note, equal in duration to two semi breves.
Bis, those bars over which this term is placed, should be performed twice.
Canon, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful and melodious style.
Canto, or **Cantus**, the Treble. In a harmony of vocal parts, it denotes the leading part.

Chorus, full, all the voices.
Coda, an additional strain, not absolutely necessary to the piece or tune, but which may be sung or omitted at pleasure.
Con Spirito, with spirit.
Contra Tenor, the part assigned to the highest men's voices.
Crescendo, or **Cres.** to increase the sound.
DA CAPO, or **D. C.** to return and conclude with the first strain.
Del Segno, or **D. S.** from the sign.
Diminuendo, or **Dim.** to diminish the sound.
Doloroso, in a plaintive or doleful style.
Dolce, sweetly and softly.
Duetto, } a composition written
Duett, } expressly for two
Duo. } voices or instruments.
Finale, the last movement of a piece of Music.
Fine. the end of a piece or book.
Forte, **For.** or **F.** loud.
Fortissimo, or **Fortis^{mo}**, loud as possible.
Fugue or **Fuga**, a composition, in which a subject is successively repeated, or imitated in two or more parts.
GRAVE, or **Gravemente**, heavy;

these words refer both to the style of the composition and the execution, and are frequently used for the term **Largo**.
Grazioso, gracefully; often used with **Andante**.
LARGO, **Lentemento**, or **Lento**, the slowest degree in the movements.
Larghetto, not quite so slow as **Largo**.
MAESTOSO, with strength, firmness and majesty.
Mezza, moderate; as **mezza piano**, moderately or rather soft.
Mezza Voce, moderate strength of voice and in a pleasing manner.
Moderato, moderately.
ORGANO, or **Org.** the organ part.
PIANO, **Pia**, or **P.** soft.
Pianissimo, or **PP.** very soft.
Plaintive, mournfully.
Presto, quick.
Prestissimo, or **Prestis^o**, very quick
Primo, or **P^{mo}**, or **1^o**, the first or leading part.
QUARTETTO, musick for four voices or instruments.
RECITATIVE, a kind of musical recitation, between speaking and singing.
SCORE, three or more parts, con-

nected by a brace, are said to be in score.
Semi-tone, the smallest interval used in vocal music.
Semi-chorus, a selection of voices from a choir.
Secondo, or **2^{do}**, the second voice or instrument.
Solo, a piece of music for one voice or instrument.
Soprano, the treble, or higher voice part.
Spiritoso, or **con-spirito**, with spirit
Staccato, very distinct, short and emphatic.
Symphony, or **Sym.** a part for instruments only.
TACET, silent.
Tempo, time; as, a tempo, in true time.
Tutti, full, or altogether; when all join after a Solo.
Trio, music for three voices or instruments.
UNISON, or **Unis**, when all parts unite in one sound, or succession of sounds.
VERSE, one voice to a part.
Vigoroso, with strength & energy.
Vivace, brisk and animated.
Volti, turn over.
Volti Subito, turn over quick.

XVI. No. 1. LESSON.

Major Mode or Key Ascending.

Descending.

Minor Mode or Key Ascending.

Descending.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

C D E F G A B C C B A G F E D C A B C D E F G A A G F E D C B A

fa sol la fa sol la mi fa fa mi la sol fa la sol fa la mi fa sol la la sol fa la sol fa mi la

No. 2. Lesson in Time, four beats in a bar.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

C D E F G A B C D E F G F E D C B A G F E D C

fa sol la fa sol la mi fa sol la fa sol fa la sol fa mi la sol fa la sol fa

dd u u dd u u dd u u dd u u

FOR SECOND VOICES.

BREVE REST. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

C D E F G A B C B C B A G F E D C

fa sol la fa sol la mi fa mi fa mi la sol fa la sol fa

BREVE REST.

Note.—The figures refer to the number of beats in the bar; the letters d and u to the words down and up, to direct when the hand should rise and fall.

1st time 1 2 3 1 2 3 4 1 2 3 4 5 1 2 3 4 5 6 1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 1 2 3 1 2 3 4 1 2 3 4 5 1 2 3 4 5 6 1 2 3 4 5 6 7 8

2d time 1 3 1 4 1 5 1 6 1 7 1 8 1 3 1 4 1 5 1 6 1 7 1 8

1st time fa solla f s l f f s l f s f s l f s l m f f m l f m l s f m l s f f m l s f l f m l s f l s f m l s f l s f

2d time fa la f f f s f l f m f f f l f s f f f l f s f f f l f s f

No. 4. THIRDS. Lesson in time, three beats in a bar.

1 2 3 1 2 3
u d d u d d u

FOR SECOND VOICES.-

u 1 2 3 1 2 3

No. 5. Intervals ascending and descending.

3d 4th 5th 6th 7th 8th 3d 4th 5th 6th 7th 8th

C E C F G A B C C A C G F E D C

1 3 1 4 1 5 1 6 1 7 1 8 1 3 1 4 1 5 1 6 1 7 1 8

fa la fa fa sol la mi fa fa la fa sol fa la sol fa

No. 6. Common Chords.

No. 7. Lesson in time, two beats in a bar.

1 3 5 8 8 5 3 1 1 5 1 3 5 5 3 1 5 1 2 1 2 1 2 1 2

f l s f f s l f fa s f l s s l f s du du du du d u

fa 1 3 5 8 8 5 3 1 5 1 3 5 5 3 1 5

No. 8. Lesson in time, three beats in the bar.

1 2 3 1 2 3 1 2 3 1 2 3

d d u d d u d d u d d u

xix

No. 10. Lesson in time, four beats in the bar.

No. 11. Lesson for the practice of sounds.*

* The Figures under the Notes refer to the Degrees from the Key. The Figure one is always the key note.

No. 12. Lesson in the Minor Mood.

1 3 4 5 4 3 2 3 4 5 4 3 5
l f s l s f m f s l s f l

1 1 7 6 5 3 2 1 5 1 7 3 5 6 7 3 3
l l s f l f s l l l s f l f s f f

No. 13. Lesson by Flats, exhibiting the most approved method of modulation by the sol faing system.

sol fa mi fa sol fa la sol fa sol fa la sol fa sol fa la sol fa sol fa la fa mi fa

fa la sol fa la fa mi fa la fa sol fa la fa mi la sol la sol fa

No. 14. Lesson by Sharps.

fa fa sol fa me fa la sol sol mi fa fa fa mi la sol fa mi fa la sol fa mi fa

fa sol sol fa sol fa fa la sol fa fa sol fa sol fa fa sol sol fa

SHIRLAND, S. M.

Hy. 93d, 2d Book, Dr. Watts, and 172d Dr. Dwight's selection. Stanley. No. 1.

ALTO.

TENOR.

AIR.

My God, my life, my love, To thee to thee I call, I can - not live if thou re - move, For thou art all in all.

This musical score is for the hymn 'Shirland, S. M.' It consists of four staves. The first two staves are for Alto and Tenor voices, both in treble clef with a key signature of two sharps (F# and C#). The third staff is for the 'AIR' part, also in treble clef with the same key signature. The fourth staff is the bass line, in bass clef with the same key signature. The music is in common time (C). The lyrics are: 'My God, my life, my love, To thee to thee I call, I can - not live if thou re - move, For thou art all in all.'

WATCHMAN, S. M.

Psalm 148th, Dr. Watts.

Leach. No. 2.

AIR.

CHEERFUL.

Let ev'ry creature join, To praise th'e-ter-nal God. Ye heav'n-ly hosts the song be-gin, And sound his praise a broad

This musical score is for the hymn 'Watchman, S. M.' It consists of four staves. The first two staves are for the 'AIR' part, in treble clef with a key signature of two sharps (F# and C#). The third staff is for the 'CHEERFUL' part, also in treble clef with the same key signature. The fourth staff is the bass line, in bass clef with the same key signature. The music is in common time (C). The lyrics are: 'Let ev'ry creature join, To praise th'e-ter-nal God. Ye heav'n-ly hosts the song be-gin, And sound his praise a broad'.

My God permit my tongue This joy to call thee mine, And let my ear - ly cries prevail, To taste thy love di-vine.

AFFETUOSO.

This block contains the first system of the musical score. It features four staves: two treble clefs at the top and two bass clefs at the bottom. The music is in common time (C) with a key signature of one flat (Bb). The first two staves contain the vocal melody, and the last two staves contain the basso continuo line. The lyrics are written below the first two staves.

And let my ear - ly cries pre-vail To taste thy love di - vine.

This block contains the second system of the musical score, continuing from the first. It also consists of four staves (two treble, two bass) in the same key and time signature. The lyrics continue below the first two staves.

My thirsty fainting soul,
Thy mercy does implore,
No travellers in desert lands,
Can pant for water more.

Within thy churches, Lord,
I long to find my place,
Thy power and glory to behold,
And feel thy quick'ning grace

For life without thy love,
No relish can afford,
No joy can be compared to this,
To serve and please the Lord

ASHFORD, S. M.

Psalm 19th, 2d part, Dr. W.

T. Clark. No. 4.

Behold the morningsun, Begins his glorious way, His beams thro' all the nations run, And life and light convey, And life

PIA. *FORTE.*

AIR. *PIA.* *FORTE.*

BOLD.

CAMBERWELL, S. M.

Psalm 151, Dwight's selection.

No. 5.

Now let our voi - ces join, To form a sa - cred song, Ye pil-grims in Je-ho vah's ways, With musick pass a-long.

AIR.

My soul with joy at-tend, While Je-sus silence breaks, While Je-sus si-lence breaks, No angel's harp such mu sic

PIA. FOR. TREBLES. PIA. AIR. PIA. FOR. LIVELY.

yields,

As what my shep-herd speaks, As what my shep-herd speaks.

FOR.

"I know my sheep," he cries,
 "My soul approves them well,
 "Vain is the treacherous world's disguise,
 "And vain the rage of Hell.

"I freely feed them now
 "With tokens of my love,
 "But richer-pastures I prepare,
 "And sweeter streams above."

Enough, my gracious Lord,
 Let faith triumphant cry,
 My heart can on this promise live,
 Can on this promise die.

HANTS, S. M.

Hymn 104th, 2d Book, Dr. Watts.

No. 7.

Raise your tri-um-phant songs to an im - mor - tal tune, Let the wide earth resound the deeds, Celestial grace has done, Celestial &c.

AIR. PIA. FOR.

SPIRITO.

ANTICIPATION. S. M.

Psalm 51st, Church Prayer Book.

Richard Taylor. No. 8.

Have mercy Lord, on me, As thou wert e - ver kind; Let me op-prest with loads of guilt, Thy won-ter mer-cy find.

AIR. SOLENN

D

No. 9. LOWELL, S. M

Hymn 142d, 2d Book, Dr. Watts.

Not all the blood of beasts, On Jew - ish al - - tars slain, Could give the guilty conscience peace, Or wash a -

MODERATO

AIR.

way the sta - - - - in, Or wash a - way the stain.

No. 10. CHARING, S. M. Ps. 95, Dr. W.

Come sound his praise abroad, And hymns of glo - ry sing;

SPIRITO.

AIR.

CHARING—Concluded.

T. Clarke.

PIA. FOR.

Je - ho - vah is the sov'-reign God, The u - ni - ver - sal king. Je - ho - vah is the sov'reign God, The u - ni - ver - sal king.

OLDFORD, S. M.

Psalm 25th, 1st part.

No. 11.

AIR.

I lift my soul to God, My trust is in his name; Let not my foes that seek my blood, Still triumph in my shame.

The Lord my shep-herd is, I shall be well sup-plied; Since he is mine and I am his,

AIR.

TENDERLY.

What can I want be - side, What can I want be side.

FOR.

PIA FOR.

He leads me to the place
Where heav'nly pasture grows,
Where living waters gently pass,
And full salvation flows.

If e'er I go astray,
He doth my soul reclaim,
And guides me in his own right way,
For his most holy name.

While he affords his aid
I cannot yield to fear,
Though I should walk thro' Death's dark shade,
My shepherd's with me there.

Heav'n with the e-cho shall re-sound

Grace 'tis a char-ming sound, Harmo-nious to the ear,

BOLD

Heav'n with the e-cho shall re-

Heav'n And all the earth shall hear, And all the earth shall hear, And all the earth

sound the e-cho

Heav'n with the e-cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Fa-ther in whom we live, In whom we are and move, The glo - ry pow'r and praise re - ceive, Of thy cre - a - ting love.

AIR.

Let all the an - gel throng, Give thanks to God most high, While earth re - peats the joy - ful song, While

FOR VIVACE.

VIVACE.

IRVINE—Concluded.

And

earth re-peats the joy-ful song, And e-choes, And e-choes, And e-choes to the sky.

joy-ful song, And e-choes, And e-choes, And e-choes to the sky.

Incarnate Deity,
Let all the ransom'd race,
Render in thanks their lives to thee,
For thy redeeming grace.

The grace to sinner's shown,
Ye heav'nly choirs proclaim,
And cry, "Salvation to our God,
"Salvation to the Lamb."

MARGATE. S. M.

Psalm 103d, 1st part, Dr. Watts.

T. Clark. No. 15.

O bless the Lord my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa-vours are di-vine,

AIR.

CHEERFUL.

Musical score for the first system of the hymn "Stepney". It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked "AIR". The lyrics are: "Hark! hark! how the watch-men cry, At-tend the trumpet's sound. Stand to your arms, the foe is nigh, The pow'rs of hell sur-".

AIR.

Hark! hark! how the watch-men cry, At-tend the trumpet's sound. Stand to your arms, the foe is nigh, The pow'rs of hell sur-

SPIRITO.

Musical score for the second system of the hymn "Stepney". It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked "PIA.". The lyrics are: "Who bow Your arms and hearts pre-pare, The day of bat-tle is at hand, The day of bat-tle is at".

PIA.

Who bow Your arms and hearts pre-pare, The day of bat-tle is at hand, The day of bat-tle is at

FOR.

round PIA.

Who bow to Christ's com-mand, Your arms and hearts pre-pare, The day of bat-tle is at

FOR.

pre-pare, The day of bat-tle is at hand, The

STEPNEY—Concluded.

No. 16—17.

day of bat-tle is at hand, Go forth Go forth to glo-rious war, Go forth to glo-rious war.

hand, The day of bat-tle is at hand, Go forth to glo-rious war, Go forth

hand, The day of bat-tle is at hand, Go forth to glo-rious war, Go forth to glo-rious war.

day of bat-tle is at hand, Go forth Go forth to glo-rious war, Go forth to glo-rious war.

PENTONVILLE, S. M.

Psalm 103d, 2d Part, Dr. Watts.

F. Linley. No. 17.

The Lord the sov'-reign King, Hath fix'd his throne on high, O'er all the heav'n-ly world he rules, And all be-neath the sky.

How beautiful are their feet, Who stand on Zi-on's hill, Who stand on Zi-on's hill. Who bring sal - va - tion

AIR.

Lively but not too fast.

Who bring sal - va - tion on their tongues And words of peace re - veal, And words

on their tongues, And words of peace re - - veal - - - And words

And words of peace re - veal And words of peace re - veal.

Who bring sal - va - tion on their tongues, And And words of peace re - veal And words

How charming is their voice, How sweet the ti-dings are How sweet the tidings are,

MEZ. PIA. How char-ming is their voice, How sweet How sweet the ti-dings are.

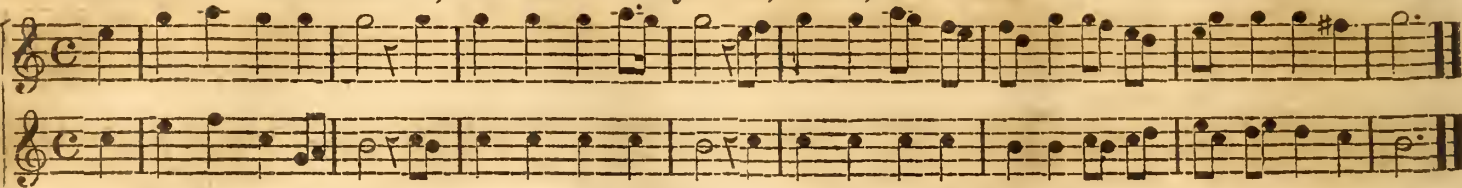
How char-ming is their voi - - - - - ce How sweet the ti-dings are, How sweet

FOR. How char-ming is their voice, - - How sweet How sweet

Zi-on be-hold thy Sa-viour King, He reigns and triumphs here, He reigns

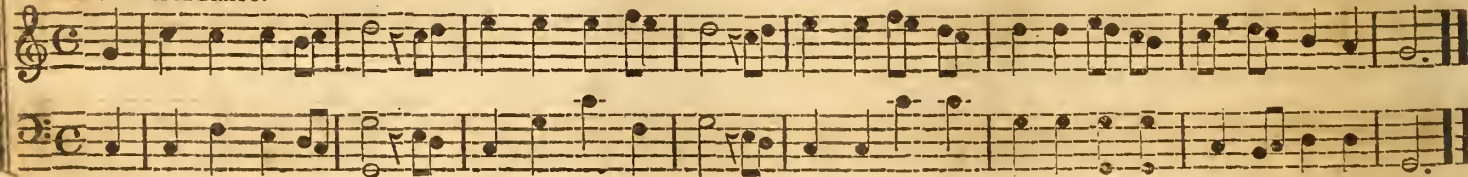
FOR. SPIRITO. Zi-on be-hold thy Sa-viour King, He reigns and tri-umphs here, He reigns

Zi-on be-hold thy Sa-viour King, He reigns and triumphs here, He reigns

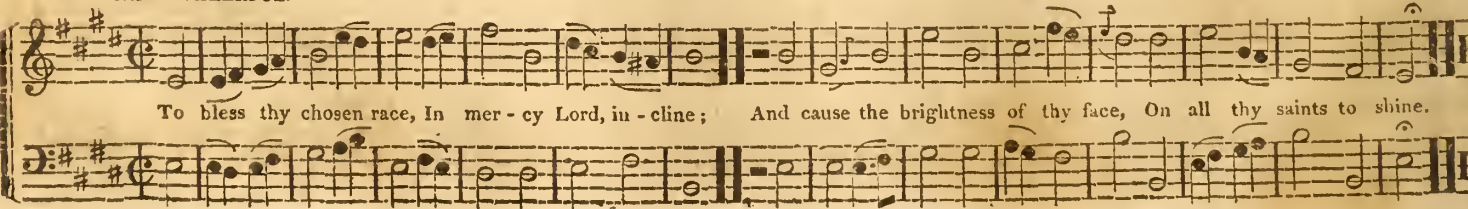


1 Come we that love the Lord, And let our joys be known, Join in a song with sweet accord, And thus surround the throne.
 3 *Let those re-fuse to sing, That ne-ver knew our God, But fav'rites of the heav'nly king, May speak their joys a-broad.*
 5 This aw-ful God is ours, Our fa-ther and our love, He shall send down his heav'nly pow'rs, To car-ry us a-bove.
 7 Yes, and be-fore we rise, To that im-mor-tal state, The thoughts of such im-mortal bliss, Should constant joys cre-ate.
 9 The hill of Zi-on yields, A thousand sa-cred sweets, Before we reach the heav'nly fields, Or walk the gol-den streets.

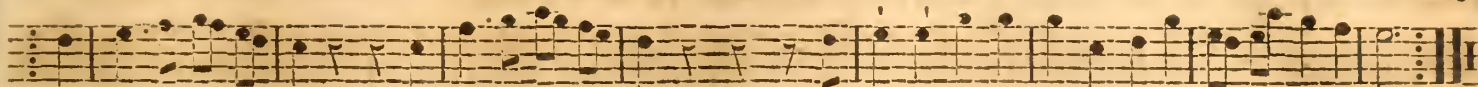
AIR. MODERATO.



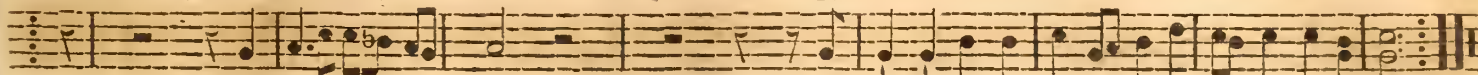
AIR. CHEERFUL.



To bless thy chosen race, In mer-cy Lord, in-cline; And cause the brightness of thy face, On all thy saints to shine.

VIVACE. FOR. *Pia. 2d time.*

FF.

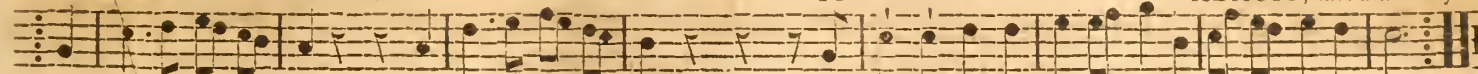


2	The sorrows of the mind,	Be banish'd from this place ;	Re - li - gion ne-ver was design'd To make our pleasures less.
4	<i>The God that rules on high,</i>	<i>And thunders when he please ;</i>	<i>That rides upon the stormy sky, And ma - nages the seas.</i>
6	Then we shall see his face,	And never ne - ver sin ;	Then from the rivers of his grace Drink endless pleasures in.
8	<i>The men of grace have found,</i>	<i>Glo - ry be - gun be - low ;</i>	<i>Celestial fruits on earthly ground, From faith and hope may grow.</i>
10	Then let our songs a - bound,	And ev'ry tear be dry ;	We're marching thro' Emanuel's ground, To fairer worlds on high.

VIVACE. FOR. *Pia. 2d time.*

FF.

ADAGIO, last time only.



2	The sorrows of the mind,	Be banish'd from this place	Re-ligion never was design'd To make our pleasures less.
4	<i>The God that rules on high,</i>	<i>And thunders when he please</i>	<i>That rides upon the stormy sky, And mana-ges the seas.</i>
6	Then shall we see his face,	And never never sin ;	Then from the rivers of his grace Drink endless pleasures in.
8	<i>The men of grace have found</i>	<i>Glo - ry be - gun below,</i>	<i>Celestial fruits on earthly ground From faith and hope may grow.</i>
10	Then let our songs abound,	And ev'ry tear be dry,	We're marching thro' Emanuel's ground To fairer worlds on high

No. 20. TILBURY, S. M.

Hymn 110th, 1st Book, Dr. W. and 253d, Dr. R. Sel.

Rev. J. Eagleton.

And must this bo - dy die, This mor-tal frame de - cay, And must these active limbs of mine Lie mould'ring in the clay, Lie

AIR.

SOLEMN.

No. 21. EGYPT, S. M.

Psalm 90th, Dr, Watts.

Leach.

mould'ring in the clay. Lord what a feeble piece, Is this our mortal frame, Our life how poor a tri - fle 'tis, That scarce deserves the name.

PLAINTIVE.

PIA.

Like sheep we went a - stray, And broke the fold of God, Each wand'ring in a diff'r-ent way, But all the downward road.

PLAINTIVE.

This musical score is for the hymn 'ORMOND, S. M.' by M. Cooke, No. 22. It is a 2-part setting of Hymn 142d by Dr. Watts. The music is written in C major, common time (C), and consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Like sheep we went a - stray, And broke the fold of God, Each wand'ring in a diff'r-ent way, But all the downward road.' The tempo is marked 'PLAINTIVE.' The score includes a repeat sign after the first two staves.

My sor - rows like a flood, Im-pa-tient of re straint, In - to thy bo-som, O my God, Pour out a long com - plaint.

This musical score is for the hymn 'USTICK, S. M.' by W. Cole, No. 23. It is a 2-part setting of Hymn 88th by Rippon's Selection. The music is written in D major, 3/2 time, and consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'My sor - rows like a flood, Im-pa-tient of re straint, In - to thy bo-som, O my God, Pour out a long com - plaint.' The score includes a repeat sign after the first two staves.

Defend me Lord from shame, For still I trust in thee; As just and righteous is thy

AIR. Defend me Lord from shame, For still I trust in thee, For still I trust in thee;

MODERATO. Defend me Lord from shame, For still I trust in thee, I trust in thee; As just and right-teous is thy

Defend me Lord from shame, For still

name, From danger set - - - - me free, From danger set me free, From danger danger set me free.

From From

name, From danger set me free From danger set me free, From danger set me free, From danger danger set me free.

From danger set me free - - - - From free - - - - - From

AYLESBURY, or WIRKSWORTH, S. M. Psalm 32d, Dr. Watts.

Chetham. No. 25.

AIR MODERATO.

O ble-sed souls are they, Whose sins are co-ver'd o'er; Di-vine-ly blest, to whom the Lord, Im-putes their guilt no more.

LITTLE MARLBOROUGH, S. M. Psalm 25, Church Prayer Book.

Williams. No. 26.

To God in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re-joice,

SUTTON, S. M.

Psalm 73d, Dr. Watts.

No. 27.

Sure there's a right-eous God, Nor is re-li-gion vain; Tho' men of vice may boast a-loud, And men of grace com-plain.

No. 28. BALTIMORE, S. M. (without the fugue.)

J. Cole.

Wel - come sweet day of rest, That saw the Lord a - - rise; Wel - come to this re - - vi - - ving

FOR.
breast, Wel - come to this re-vi-ving breast, And these re - - joi-cing eyes.

The King himself comes near,
To feast his saints to day;
Here we may sit and see him here,
And love, and praise, and pray.
My willing soul would stay,
In such a frame as this;
And sit and sing herself away,
To everlasting bliss.

No. 29. DOVER, or DURHAM, S. M.

Psalm 48, 1st part, Dr. Watts.

A. Williams.

Great is the Lord our God, And let his praise be great, He makes his church-es his a-bode, His most de-light-ful - seat.

FALCON-STREET, or SILVER-STREET, S. M. Ps. 93th, Dr. Watts.

Is. Smith. No. 30.

AIR. VIGOROSO.

Come sound his praise abroad, And hymns of glo - ry sing; Je - ho - vah is the sov'reign God, The u - ni - versal King.

CODA.

Praise ye the Lord, Halle-lujah, Praise ye the Lord, Hal - le - lu - jah, ::: Halle - lu - jah Praise ye the Lord.

UNIS. UNIS.

ST. THOMAS'S, S. M.

Psalm 48th, 2nd part, Dr. Watts.

A. Willlams. No. 31.

Far as thy name is known, The world declares thy praise; Thy saints O Lord, before thy throne, Their songs of honor raise.

No. 37. PHILADELPHIA, C. M.

Psalm 99, 1st part, Dr. Watts.

Our God our help in ages past, Our hope for years to come; Our shel-ter from the stormy blast, And our e - ter-nal home.

AIR. SOLEMN.

No. 38. RESIGNATION, C. M. Hy. 276, Dr. Rippon's selection, and 5th Hy. 1st Bk. Dr. W. T. Clark.

My times of sor-row and of joy, Great God are in thy hand; My choicest comforts come from thee, And go at thy command.

AIR. SOLEMN.

ROMNEY, C. M.

144th Psalm, 1st part.

Shoel. No. 39.

For e-ver bles - sed be the Lord, My Saviour and my shield, He sends his spirit with his word, To arm me for the field.

AIR. BOLD.

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in a bold, clear style, and the piano part provides a simple harmonic support.

STONELEY, C. M.

Psalm 119, Part 9th, Dr. Watts.

No. 40.

Thy mercies fill the earth, O Lord, How good thy works appear; Open mine eyes to read thy word, And see thy won-ders there.

AIR. MAESTOSO

The musical score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/2. The melody is written in a bold, clear style, and the piano part provides a simple harmonic support.

No. 41. STEPHENS, C. M.

Psalm 23d.

Rev. Wm. Jones.

My shepherd will supply my need, Je-ho-vah is his name; In pastures fresh he makes me feed Be-side the liv ing stream.

AIR.

No. 42. COVENTRY, C. M.

Psalm 24th.

Cuzens.

The earth for ev-er is the Lord's, With Adam's num'rous race, He rais'd the arches o'er the flood, And built it on the seas.

AIR. MAESTOSO.

MEHETABEL, C M.

Hymn 12, Book 2d, Dr. Watts.

Leach. No. 43.

The true Mes-si-ah now appears, The types are all withdrawn, So fly the shadows and the stars, Be - - fore the ri - sing sun.

AIR. CHEERFUL.

This musical score is for the hymn 'MEHETABEL, C M.' It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are: 'The true Mes-si-ah now appears, The types are all withdrawn, So fly the shadows and the stars, Be - - fore the ri - sing sun.' The tempo/mood is indicated as 'AIR. CHEERFUL.' The score ends with a double bar line and repeat dots.

HOWARD'S, C. M.

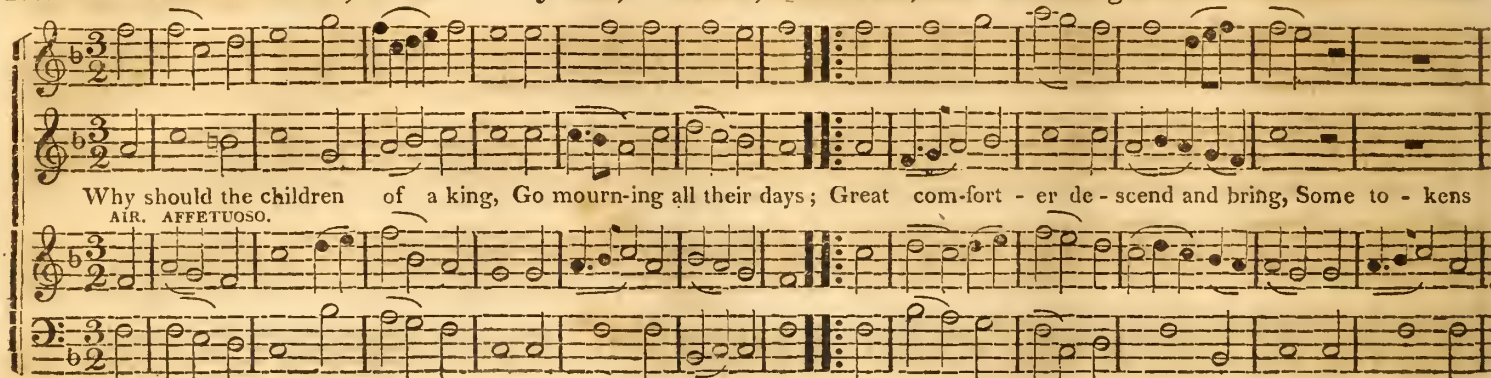
Psalm 9, Part 2d, Dr. Watts.

Mrs. Cuthbert. No. 44.

Tho' saints to sore dis - tress are brought, And wait and long complain ; Their cries shall not be still forgot, Nor shall their hopes be vain.

AIR. AFFETUOSO. PIA. FOR.

This musical score is for the hymn 'HOWARD'S, C. M.' It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 3/4. The lyrics are: 'Tho' saints to sore dis - tress are brought, And wait and long complain ; Their cries shall not be still forgot, Nor shall their hopes be vain.' The tempo/mood is indicated as 'AIR. AFFETUOSO. PIA. FOR.' The score ends with a double bar line and repeat dots.



Why should the children of a king, Go mourn-ing all their days; Great com-fort - er de - scend and bring, Some to - kens
AIR. AFFETUOSO.



of thy grace, Some to - kens of thy grace.
AIR. CHEERFUL.

Bless'd be the e - ver - last-ing God, The Fa - ther of our Lord,
AIR. CHEERFUL.

BRIXTON—Concluded.

G. Davis. Nos. 46—47.

FOR.

Be his a - bound - ing mer - cy prais'd, His ma - jes - ty a - dor'd, His ma - jes - ty a - dor'd.

PIA.

WARWICK, C. M.

Hymn 166, 2d Book, Dr. Watts.

Stanley, No. 47.

How shall I praise th'e-ter-nal God, That in - fi - nite unknown; Who can as-cend his high a-bode, Or ven-ture near his throne.

AIR, AFFETUOSO.

PIA.

FOR

Firm as the earth thy gos - pel stands, My Lord, my hope, my trust, If I am found in Je-sus' arms, My soul can ne'er be

AIR, CHEERFUL. PIA.

lost, My soul can ne'er be lost.

FOR.

No. 49. CONDESCENTION, C. M, Hy. 4. 3d Bk. Dr. W.

How con - de - scend - ing and how kind, Was God's e -

AIR. AFFETUOSO.

CONDESCENTION—Concluded.

Isaac Tucker. Nos. 49—50.

ter - nal son; Our mis' - ry reach'd his heav'n - ly mind, And ^{PIA.} pi - ty, And ^{FOR.} pi - - ty brought him down.

HOLME, C. M.

Psalm 139, 2nd part.

T. Clark. No. 50.

AIR. MAESTO:O. PIA FOR.

When I with pleasing wonder stand,
And all my frame survey;

Lord 'tis thy work, I own thy hand,
Thus built my humble clay. :||

No. 51. PICKERING, C. M.

T. Clark.

How sweet the name of Je - sus sounds, In a be - liev - er's ears; It soothes his sor - rows, heals his wounds, And

AIR. AFFETUOSO. PIA. FOR. ORG. VOC.

No. 52. GENEVA, C. M.

Hy. 170, Meth. col. J. Cole.

drives away his fears, And drives a - way his fears.

When all thy mercies, O my God, My ri-sing

AIR. MEZZA VOICE. When all My

When all thy mer - cies, O my God, My ri-sing

When all

GENEVA—Concluded.

Nos. 52—53.

soul sur - veys, Trans - - port - ed with the view I'm lost In wonder, love and praise.

rising Trans - port - - ed I'm lost In

soul sur - veys, Trans - port - - ed with the view I'm lost In won - der, love and praise.

Trans - ported with

WINTER, or STAUGHTON, G. M.

Psalm 147th. Dr. Watts.

Read.

No 53.

VER. 5.

AIR. MODERATO.

His hoary frost, his flee-cy snow, Descend and clothe the ground, The li- quid streams forbear to flow, In i - cy fetters bound.

No. 54. SWANWICK, C. M.

Hymn 53d, Book 2d, Dr. Watts.

Lucas.

Lord what a wretch-ed land is this, That yields us no sup - ply; No cheer - ing fruits, no whole-some trees, Nor streams of

No. 55. DAMASCUS, C. M. Psalm 98th, 2d Part.

li-ving joy, Nor streams of li-ving joy.

Joy to the world, the Lord, is come, Let earth re-ceive her King;

Let ev' - ry heart pre - pare him room, And heav'n and na - ture sing, And heav'n and na - ture sing.

PIA. FOR.

This musical score is for the hymn 'DAMASCUS'. It is arranged for four staves, likely representing four voices. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Let ev' - ry heart pre - pare him room, And heav'n and na - ture sing, And heav'n and na - ture sing.' The score includes dynamic markings 'PIA.' (Piano) and 'FOR.' (For). The piece concludes with a double bar line.

ARUNDEL, C. M.

Psalm 89, Part 3d, Dr. Watts.

No. 56.

Blest are the souls that hear and know, The gos - pel's joy - ful sound, Peace shall attend the path they go, And light their steps sur-round.

AIR. SPIRITO. PIA. FOR.

This musical score is for the hymn 'ARUNDEL'. It is arranged for four staves, likely representing four voices. The key signature is one flat (Bb), and the time signature is 3/4. The lyrics are: 'Blest are the souls that hear and know, The gos - pel's joy - ful sound, Peace shall attend the path they go, And light their steps sur-round.' The score includes dynamic markings 'AIR. SPIRITO.', 'PIA.' (Piano), and 'FOR.' (For). The piece concludes with a double bar line.

Sweet is the mem'-ry of thy grace, My God my heav'n - ly King; Let age to age thy right - eous ness, In PIA.
AIR. VIGOROSO.

sounds of glo - ry sing, In sounds of glo - ry sing.

No. 58. ST. ALBANS, C. M Hy. 103d, 2d Bk.

Come happy souls approach your God, With new me- AIR. CHEERFUL.

lo - dious songs ; Come ten - der to Al-migh - ty grace, The tri - bute of your tongues, The tri - bute of your tongues.

PIA. FOR.

This musical score is for a hymn in G major (one sharp). It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The melody is simple and hymn-like, with a key signature of one sharp (F#). The lyrics are printed below the vocal staves. The tempo/mood is indicated as 'PIA.' (Piano) and 'FOR.' (For). The piece concludes with a double bar line.

PENNSYLVANIA, C. M. Hymn 288th, Rippon's Selection, and 260th, Evang. Lutheran. No. 59.

Ye trembling souls dismiss your fears, Be mer - cy all your theme ; Mer - cy which like a ri - ver flows, In one conti-nued stream.

AIR. CHEERFUL. PIA. FOR.

This musical score is for a hymn in C major (no sharps or flats). It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The melody is simple and hymn-like, with a key signature of no sharps or flats. The lyrics are printed below the vocal staves. The tempo/mood is indicated as 'AIR. CHEERFUL.', 'PIA.' (Piano), and 'FOR.' (For). The piece concludes with a double bar line.

No. 60. BROOMSGROVE, C. M.

Psalm 71, 2d Part.

My Saviour, my Al-migh-ty friend, When I be-gin thy praise; Where will the growing num-bers end, The num-bers

AIR.

PIA.

SPRITO.

of thy grace, The num-bers of thy grace.

FOR.

No. 61. MOUNT PLEASANT, C. M. Hy. 140, 2d Bk.

Give me the wings of faith to rise, With-in the

AIR. LIVELY.

MOUNT PLEASANT—Concluded.

Leach.

Nos. 61—62.

veil and see, The saints a - bove how great their joys, How bright their glories be, How bright their glo - ries be.

PIA. FOR.

The musical score for 'MOUNT PLEASANT' is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'veil and see, The saints a - bove how great their joys, How bright their glories be, How bright their glo - ries be.' The score includes a repeat sign at the beginning and end of the piece. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

BRAINTREE, or SUNDAY, C. M.

Psalm 118th, Dr. Watts.

No. 62.

This is the day the Lord hath made He calls the hours his own; Let heav'n re - joice let earth be glad, And praise surround the throne.

AIR. ANIMATO.

The musical score for 'BRAINTREE, or SUNDAY, C. M.' is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 3/4. The lyrics are: 'This is the day the Lord hath made He calls the hours his own; Let heav'n re - joice let earth be glad, And praise surround the throne.' The score includes a repeat sign at the beginning and end of the piece. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

No. 63. DEVIZES, C. M.

Psalm 122nd, Dr. Watts.

Is. Tucker.

How did my heart re - joice to hear, My friends de - vout - ly say, "In Zi - on let us all ap - pe - - ar And

AIR. ANIMATO. PIA.

keep the so - lemn day," And keep the so - lemn day.

FOR. PIA.

No. 64. CAMBRIDGE, C. M.

The Sa - viour calls let ev' - ry ear,

AIR. BOLD.

CAMBRIDGE—Concluded.

Hymn 120, Rippon's selection.

Dr. Randal.

No. 64—65.

At-tend the heav'nly sound, Ye doubting souls dis-miss your fears. Hope smiles reviving round Hope smiles, &c. Hope smiles re-viv ing round.

BRIDPORT, C. M.

Hymn 140, Evl. Luth selection.

Cuzens.

No. 65.

PIA. FOR.

Come let us lift our voi-ces high, High as our joys a - rise ; And join the songs a - bove the sky ; Where pleasure never dies.

AIR. SPIRITO. FOR.

PIA. FOR.

First system of the musical score. It consists of four staves. The first two staves are for Treble Clef (Trebles), and the last two are for Bass Clef (Basses). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Hap - py is he that fears the Lord, And fol-lows his com-mands, And fol-lows his commands; Who lends the poor with". Below the lyrics, there are performance instructions: "AIR. MEZZA VOCE." under the first staff, "PIA." under the second staff, and "TREBLES." under the third staff. The music ends with a double bar line.

Second system of the musical score. It consists of four staves. The first two staves are for Treble Clef (Trebles), and the last two are for Bass Clef (Basses). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "out re - ward, Who lends the poor with - out re - ward, Or gives with lib' - ral hands." Below the lyrics, there are performance instructions: "PIA." under the third staff and "FOR." under the fourth staff. The music ends with a double bar line.

As pity dwells within his breast,
To all the sons of need;
So God shall answer his request.
With blessings on his seed,

No evil tidings shall surprise,
His well established mind;
His soul to God, his refuge, flies,
And leaves his fears behind.

His works of piety and love,
Remain before the Lord;
Honor on earth, and joys above,
Shall be his sure reward,

Hence from my soul sad thoughts be gone, And leave me to my joys; My tongue shall triumph in my God, And make a joy-ful noise.

AIR. MEZZA VOCE.

And drown'd

Till

PIA.

FOR.

Darkness & doubts had veil'd my mind, And drown'd my head in tears, Till sov'reign grace with shining rays Dispell'd my gloomy fears :

PIA. FOR.

And drown'd

Till

Re joice ye righteous in the Lord, This work be - longs to you; Sing of his name, his ways, his word, How ho - ly

AIR, LIVELY. PIA.

FOR.

just and true, Sing of his name, his ways, his word, How ho - ly, just and true.

FOR.

His mercy and his righteousness,
Let heav'n and earth proclaim;
His works of nature and of grace
Reveal his wond'rous name.

He scorns the angry nations' rage,
And breaks their vain designs;
His council stands thro' ev'ry age,
And in full glory shines.

Songs of im - mor-tal praise belong To my Al-migh-ty God, To my Almighty God; He has my heart & he my tongue, He

AIR. BOLD. PIA.

Unis

Detailed description: This block contains the first system of a musical score. It features four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the first two staves, and the bass line on the last two. The lyrics are printed below the first two staves. There are repeat signs at the end of the first and third measures of the melody. The word 'AIR. BOLD.' is written below the first staff, and 'PIA.' is at the end of the system. Below the bass staves, the word 'Unis' is followed by four dots.

FOR.

has my heart and he my tongue To spread his name abroad, To spread his name abroad.

FOR.

Detailed description: This block contains the second system of the musical score. It continues with four staves (two treble, two bass). The melody is on the first two staves, and the bass line is on the last two. The lyrics 'has my heart and he my tongue To spread his name abroad, To spread his name abroad.' are printed below the first two staves. There are repeat signs at the end of the first and third measures of the melody. The word 'FOR.' appears twice, once above the first measure of the melody and once above the first measure of the bass line.

How great the work his hand hath wrought,
How glorious in our sight,
And men in ev'ry age have sought,
His wonders with delight.

To fear thy pow'r, to trust thy grace,
Is our divinest skill,
And he's the wisest of our race,
That best obeys thy will.

SECOND TREBLE. TENOR.

Soon as I heard my Fa-ther say, Ye chil-dren seek my grace, My heart re - plied with - out de - lay, I'll

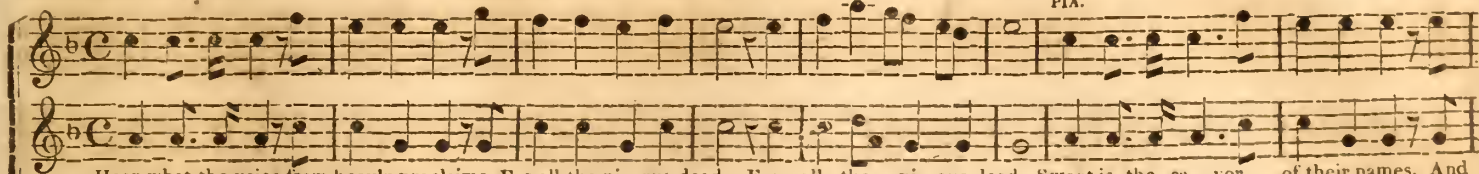
AIR. MEZZA VOCE.

TUTTI.

seek my fa - ther's face; My heart re - plied with - - out de - lay, I'll seek my fa - ther's face.

TUTTI.

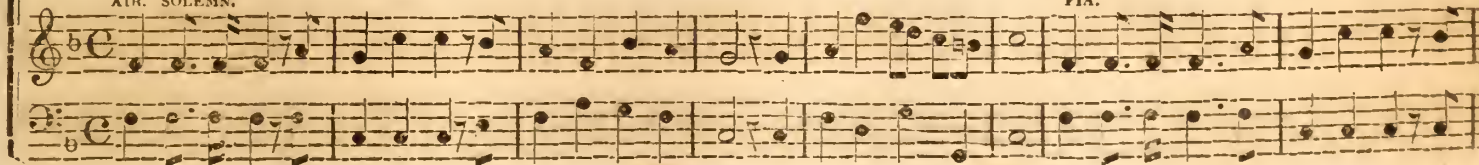
PIA.



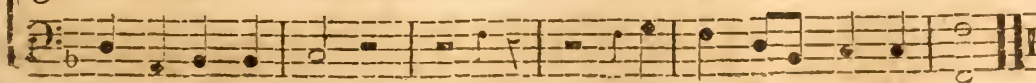
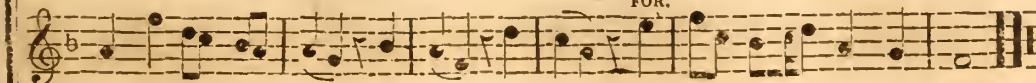
Hear what the voice from heav'n proclaims, For all the pi - ous dead, For all the pi - ous dead; Sweet is the sa - vor of their names, And

AIR. SOLEMN.

PIA.



soft their sleeping bed, And soft And soft And soft their sleep-ing bed.



Org.

Voc.

They die in Jesus and are bless'd,
How kind their slumbers are;
From sufferings and from sins releas'd,
And free'd from every snare.

Far from this world of toil and strife,
They're present with the Lord;
The labours of their mortal life,
End in a large reward.

While thee I seek, protecting Pow'r, Be my vain wish - es still'd; And may this con - se - crat - ed hour, With bet - ter hopes be fill'd.

AIR. ANDANTE.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mer'cy o'er my life has flow'd, That mer - cy I a-dore.

PIA.

FOR.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mer'cy o'er my life has flow'd, That mer - cy I a-dore.



All hail the pow'r of Je - su's name, Let An - gels pros - trate fall; Bring forth the roy - al di - a - dem, And crown him,
 AIR MAESTOSO.



crown him :||: crown him Lord of all
 PIA. FOR. SLOW.

Crown him, ye martyrs of our God,
 Who from his altar call;
 Extol the stem of Jesse's rod,
 And crown him Lord of all.

Ye chosen seed of Israel's race,
 A remnant weak and small!
 Hail him who saves you by his grace,
 And crown him Lord of all.

Ye Gentile sinners, ne'er forget,
 The wormwood and the gall,
 Go--spread your trophies at his feet,
 And crown him Lord of all.

Babes, men, and sires, who know his love,
 Who feel your sin and thrall;
 Now joy with all the hosts above,
 And crown him Lord of all.

Let ev'ry kindred, ev'ry tribe,
 On this terrestrial ball,
 To him all majesty ascribe,
 And crown him Lord of all.

Oh that with yonder sacred throng,
 We at his feet may fall;
 We'll join the everlasting song,
 And crown him Lord of all.

Happy the heart where gra - ces reign, Where love inspires the breast, Where love, Love is the bright - est of the train, And

AIR. CREERFUL. PIA. FOR:

strength-ens all the rest, And strengthens all the rest, And strengthens all the rest.

FOR.

Knowledge, alas, 'tis all in vain,
And all in vain our fear,
Our stubborn sins will fight and reign,
If love be absent there.

'Tis love that makes our cheerful feet,
In sweet obedience move;
The devils know and tremble too,
But Satan cannot love.

This is the grace that lives and sings,
When faith and hope shall cease,
'Tis this shall strike our joyful strings,
In the sweet realms of bliss.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is also a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The third staff is a bass clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The fourth staff is a bass clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The lyrics 'Come let us join our cheer - ful songs, With An - gels round the throne Ten thousand thou - sand are their tongues, Ten' are written below the second and third staves. The word 'AIR. SPIRITO.' is written below the third staff. The word 'TREBLES.' is written above the second staff. The word 'PIA.' is written above the third staff.

TREBLES.

PIA.

AIR. SPIRITO.

Come let us join our cheer - ful songs, With An - gels round the throne Ten thousand thou - sand are their tongues, Ten

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is also a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The third staff is a bass clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The fourth staff is a bass clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The lyrics 'thou - sand thousand are their tongues But all their joys are one But all their joys are one.' are written below the second and third staves. The word 'FOR.' is written above the top staff. The word 'TENOR.' is written above the second staff. The word 'FOR.' is written above the third staff.

FOR.

TENOR.

FOR.

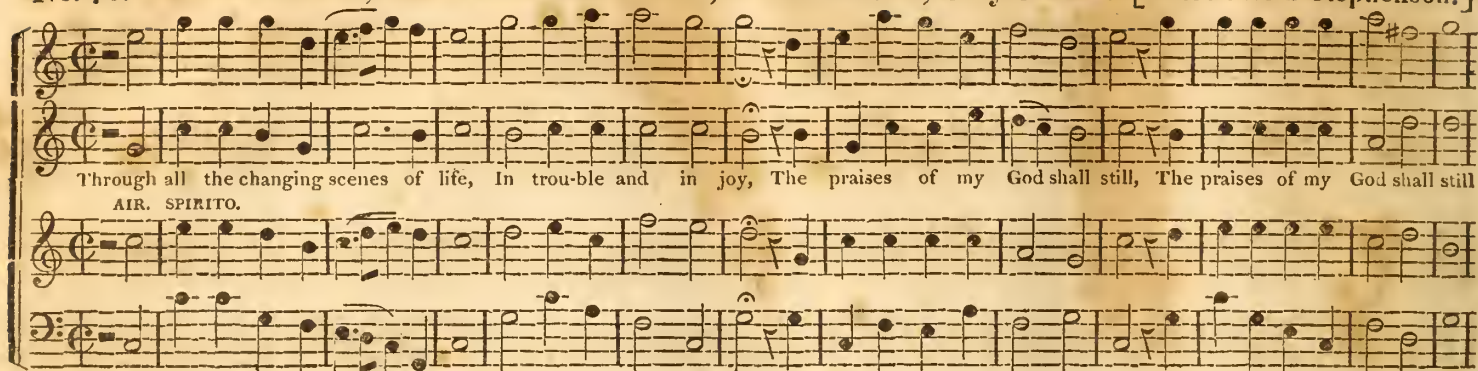
thou - sand thousand are their tongues But all their joys are one But all their joys are one.

"Worthy the Lamb that dy'd," they cry,
 "To be exalted thus."
 "Worthy the Lamb," our lips reply,
 "For he was slain for us."

Jesus is worthy to receive,
 Honor and pow'r divine,
 And blessings more than we can give,
 Be Lord for ever thine.

The whole creation join in one,
 To bless the sacred name
 Of him, that sits upon the throne,
 And to adore the Lamb.

No. 76. WILTSHIRE, or THIRTY-FOURTH, C. M. Ps. 34, Prayer Book. [altered from Stephenson.]



Through all the changing scenes of life, In trouble and in joy, The praises of my God shall still, The praises of my God shall still

AIR. SPIRITO.



FOR.

My heart and tongue employ, My heart and tongue employ.

PIA. FOR.

Of his deliv'rance I will boast,
Till all that are distrest,
From my example comfort take,
And charm their griefs to rest.

O! magnify the Lord with me,
With me exalt his name;
When in distress to him I call'd,
He to my rescue came.

Their drooping hearts were soon refresh'd,
Who look'd to him for aid;
Desir'd success in ev'ry face,
A cheerful air display'd.

PIA.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, My work and joy shall

AIR. LIVELY. PIA.

FOR.

be the same My work and joy shall be the same, In the bright world above.

FOR.

Great is the Lord, his pow'r unknown;
And let his praise be great.
I'll sing the honors of thy throne,
Thy works of grace repeat.

Thy grace shall dwell upon my tongue,
And while my lips rejoice,
The men that hear my sacred song,
Shall join their cheerful voice.

The world is manag'd by thy hands,
Thy saints are rul'd by love;
And thine eternal kingdom stands,
Tho' rocks and hills remove,

Now o - pen wide the tem - ple gates, To which the just re - pair; That I may en - - ter in and praise, My

AIR, LIVELY.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

And praise,
great de - liv - rer there, That I may en - - ter in and praise,
And pra - - - - - ise my great de - liv - rer there.

The second system of the musical score continues the piece. It also consists of four staves with the same vocal and piano parts. The lyrics continue across the staves, with some lines appearing below the piano accompaniment staves.

Remainder of verses to Lord's Day.

Within the gates of God's abode,
To which the righteous press;
Since thou hast heard and set me safe,
Thy holy, holy name I'll bless.

This day is God's; let all the land,
Exalt their cheerful voice,
Lord we beseech thee, save us still,
And make us, make us still rejoice.

*Remainder of verses to Aldwinkle.*

When with a broken, contrite heart,
I lift mine eyes to thee;
Thy name proclaim, thyself impart,
In love remember me.

In sore temptations when no way,
To shun the ill, I see;
My strength proportion to my day,
And then remember me.

And, when I tread the vale of death,
And bow at thy decree,
Then Saviour, with my latest breath,
I'll cry remember me



To man sions in the skies,

When I can read my ti - tle clear, To mansions in the - kies, To mansions in the skies; I'll bid fare - well to

PIA. FOR.

To man - sions in the skies;

Should earth against my soul engagè,
And fiery darts be hurl'd;
Then I can smile at satan's rage,
And face a frowning world.

Let cares like a wild deluge come,
And storms of sorrow fall;
So I but safely reach my home,
My God, my heav'n, my all.

There I shall bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll,
Across my peaceful breast.

Musical score for the first system of the hymn. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the first treble staff. The lyrics are: "Sweet to re-joice in live-ly hope, That when my change shall come, An- gels will hov-er, An-gels will ho-ver, An-gels will ho-ver". The word "AIR." is written below the first staff. The word "PIA." is written below the second staff. The score ends with a double bar line.

Musical score for the second system of the hymn. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the first treble staff. The lyrics are: "And waft An - gels And waft round my bed, And waft my spi-rit home; Angels will ho-ver round my bed, And wa - - - - ft And waft my spirit home." The word "CRES." is written above the first staff. The word "FOR." is written above the second staff. The word "CHRS." is written below the first staff. The word "FOR." is written below the second staff. The score ends with a double bar line.

There is a land of pure delight, Where saints immortal reign, In - fi - nite day ex - cludes the night, In - fi - nite day exclud s the
 All. VIVACE. PIA.

FOR. FOR.

And plea - sures, ban - ish pain.

night, And pleasures vanish pain, :: And plea - sures plea - sures ban - ish pain.

And

There everlasting Spring abides,
 And never with'ring flow'rs;
 Death, like a narrow sea, divides
 This heav'nly land from our's.

Could we but climb where Moses stood,
 And view the landscape o'er,
 Not Jordan's streams nor death's cold
 flood,
 Should fright us from the shore.

* Harmonised by D. Weyman, editor
 of a valuable collection of Sacred
 Music entitled *Melodia Sacra* in
 four parts; folio.

My God the spring of all my joys, The life of my de-lights, The life of my de-lights; The glo-ry of my brigh-test

AIR. SPIRITO. PIA.

The

glo-ry of my brigh-test days, The glo-ry

days - - - - - And comfort of my nights, The glo-ry of the brigh-test days, And com-fort of my nights!

L

My soul tri - um - - phant in the Lord, shall tell its joys a - broad. And march with ho - ly vi-gour

AIR, ALLEGRETTO.

And march with ho - ly vi-gour on - -

And march with

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, clear style with notes and rests. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The first line of lyrics is 'My soul tri - um - - phant in the Lord, shall tell its joys a - broad. And march with ho - ly vi-gour'. The second line of lyrics is 'And march with ho - ly vi-gour on - -'. The third line of lyrics is 'And march with'.

on - - - Support - ed by its God, Sup - port - ed by its God.

Detailed description: This block contains the second system of a musical score. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, clear style with notes and rests. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The first line of lyrics is 'on - - - Support - ed by its God, Sup - port - ed by its God.'.

Thro' all the winding maze of life,
His hand hath been my guide ;
And in that long experienc'd care,
My heart shall still confide.

His grace thro' all the desert flows,
An unexhausted stream :
That grace in Zion's sacred mount,
Shall be my endless theme.

Be-hold the glo - ries of the Lamb, A - midst his fa-ther's throne, Prepare new ho - nors for his name,

PIA.

Prepare

Pre - pare new ho-nors for his name, Prepare

for his name, And songs before unknown, And

FOR.

Pre - pare new honors for his name, And songs before un-known, Prepa.e And

for his name, And songs before unknown.

MODERATO. STACCATO.

SYM.

Let - ev'-ry mor-tal ear at - tend, And

The trum-pet,

The trum-pet of the

ev' - ry heart re - joice, And ev'- - ry heart re - joice ; The trum-pet of the gos-pel sounds, The

The trum-pet of the gos - pel

Detailed description: This is a musical score for a hymn titled 'The trumpet of the gospel sounds'. It is arranged for four parts: two staves for the vocal parts (Soprano and Alto) and two staves for the instrumental parts (Trumpet and Bass). The tempo is marked 'MODERATO. STACCATO.' and the key signature is C major. The score begins with a four-measure rest for each part, followed by a double bar line. The vocal parts enter with the lyrics 'Let - ev'-ry mor-tal ear at - tend, And'. The instrumental parts enter with a rhythmic pattern of eighth and sixteenth notes. The score continues with several measures of music, including a repeat sign with first and second endings. The lyrics 'The trum-pet, The trum-pet of the ev' - ry heart re - joice, And ev'- - ry heart re - joice ; The trum-pet of the gos-pel sounds, The' are sung by the vocal parts. The instrumental parts provide a steady accompaniment. The score concludes with the lyrics 'The trum-pet of the gos - pel'.

gos - - - - pel sounds. With an in - vi - ting voice, With an in - vi - ting voice. 1

trumpet of the gos - pel sounds, With an in - vi - ting voice; With an in - vi - ting voice. 1

sounds, of the With an in - vi - ting voice, With

2

2

2

2

Dear Lord the treasures of thy grace,
Are everlasting mines;
Deep as our helpless mis'ries are,
And boundless as our sins.

The happy gates of gospel grace,
Stand open night and day;
Lord we are come to seek supplies,
And drive our wants away.

Musical score for the first system of the hymn 'Eythorn'. It consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the fourth is for the basso continuo. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo/mood is marked 'AIR. CHEERFUL.' The lyrics are: 'A - rise my soul my joy - ful pow'rs, And tri-umph in my God; A - - wake my voice and loud pro - - claim'. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs.

AIR. CHEERFUL.

A - rise my soul my joy - ful pow'rs, And tri-umph in my God; A - - wake my voice and loud pro - - claim

A - - wake

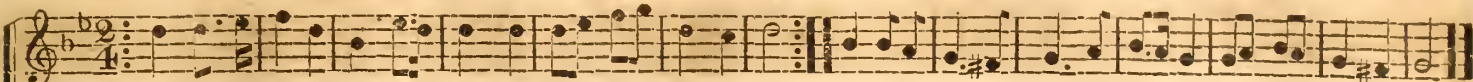
Musical score for the second system of the hymn 'Eythorn'. It continues the vocal and basso continuo parts from the first system. The lyrics are: 'wake my voice & loud proclaim, :: His voice & loud pro - claim :: A - wake my voice and loud pro - claim His glo - rious grace a-broad, His gloriou, grace a-broad.' The music includes repeat signs and first/second endings. The tempo/mood is marked 'PIA. FOR.'.

wake my voice & loud proclaim, :: His

voice & loud pro - claim ::

PIA. FOR.

A - wake my voice and loud pro - claim His glo - rious grace a-broad, His gloriou, grace a-broad.

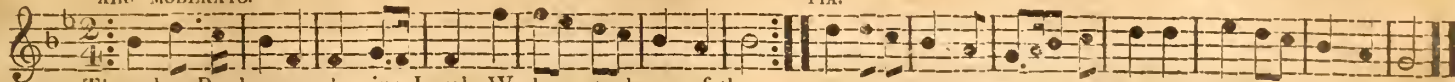


Verse 3. Our Je sus shall be still our theme, While in this world we stay;
We'll sing our Je-su's love-ly name, When all things else de-cay.

AIR. MODERATO.

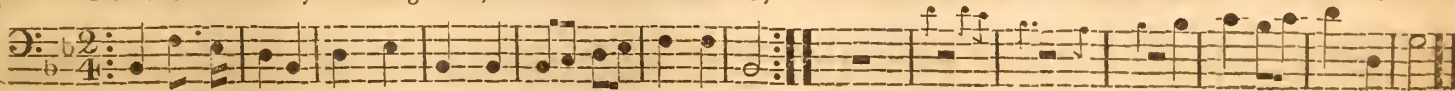
VERSE 4.
When we appear in yon-der cloud, With all thy favor'd throng.

PIA.



Thou dear Re deem-er dy-ing Lamb. We love to hear of thee,
No mu-sic's like thy charming name, Nor half so sweet can be;

O let us e-ver hear thy voice, In mer-cy to us speak.



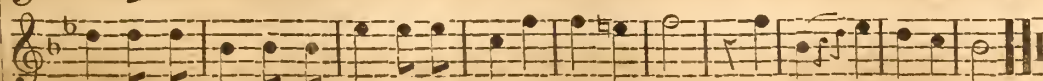
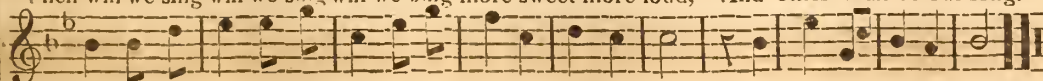
ORG.

VOC.

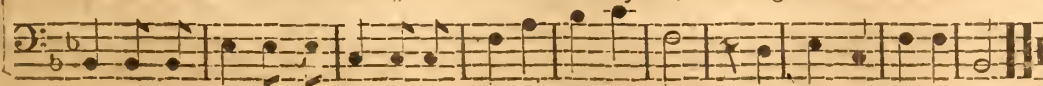
FOR. VIVACE.



Then will we sing will we sing will we sing more sweet more loud, And Christ shall be our song.



And in our Priest in our Priest :: we will re-joice, Thou great Mel-chi-se-dec.



The above tune may also be sung to the following Hymn.

When I can read my title clear,
To mansions in the skies;
I'll bid farewell to ev'ry fear,
And wipe my weeping eyes.
Should earth against my soul engage,
And hellish darts be hurl'd,
Then I can smile :: :: at satan's rage,
And face a frowning world.

With rev'rence let the saints ap-pear, And bow be fore the Lord; His high commands with rev'rence hear, And tremble at his word.

AIR. GRAVE.

No. 90. LEMING, C. M.

Psalm 28, New Version.

T. Clark.

O Lord my rock to thee I cry, In sighs consume my breath, O an-swer or I shall be-come, Like those that sleep in death.

AIR. MODERATO.

O Lord my rock to thee I cry, In sighs consume my breath, O an-swer or I shall become Like those that slee - - - p in death.

Like those

Hark from the tombs a dole-ful sound, My ears at-tend the cry; Ye liv-ing men come view the ground, Where you must short-ly lie.

AIR. SOLEMN.

ST. OLAVE'S, C. M.

Psalm 66th, 2d Part, Dr. Watts.

J. Husband. No. 92.

Now shall my solemn vows be paid, To that Al-migh ty pow'r, That heard the long request, I made In my distressful hour, &c.

AIR. PLAINIVE.

When thou

My soul come me-di-tate the day, And think how near it stands, When thou must quit this house of

AIR. SOLEMN.

When thou

No. 94. DESERTION, C. M.

Hy. 105, 2nd Bk. Dr. Watts.

clay, And fly to un-known lands.

And are we wretch-es yet a-live, And do we yet re-

AIR. PLAINTIVE.

DESERTION—Concluded.

Rev. J. Eagleton.

Nos. 94—95.

bel, 'Tis bound-less, 'tis a - ma - zing love, That bears us up from hell, That bears us up from hell.

LOWESTOFF, C. M.

Psalm 39, 2nd Part.

T. Clark.

No. 95.

Teach me the measure of my days I thou ma-ker of my frame; I would survey life's nar-row space. And learn how frail I am.

Why do we mourn de - part - ing friends, Or shake at death's a larms: 'Tis but the

AIR. SLOW. Why do we mourn de - part - ing friends, de part-ing friends, Or

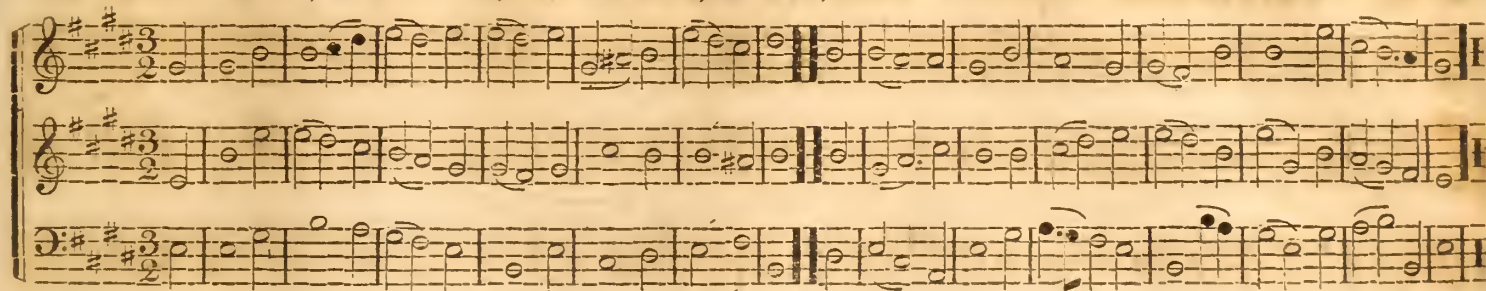
Why do we mourn de-part - ing friends, Why do we mourn de part-ing friends, Or shake at death's a - larms; 'Tis but the

Why do we mourn de - - part - ing

To call them to his arms, ::

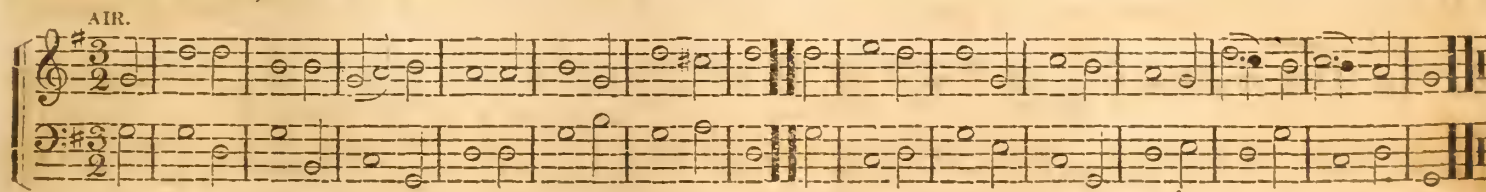
voice that Je - sus sends, 'Tis but the voice that Je - sus sends, To call them to his arms, ::

To call them to his arms, ::



MEAR, C. M.

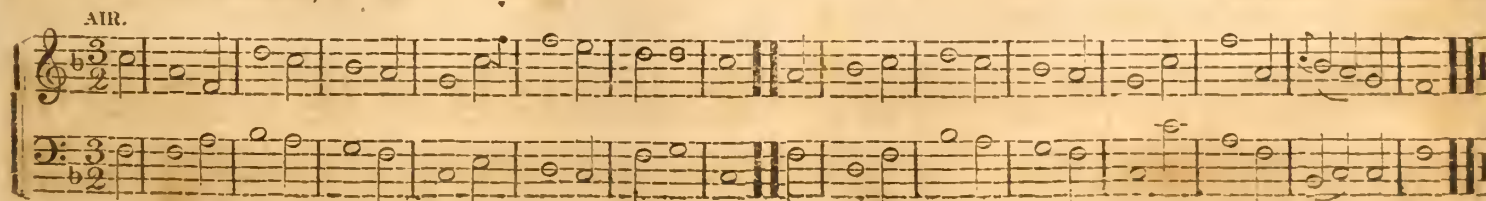
No. 98.



BEDFORD, C. M.

Wheall.

No. 99.



No. 100. ARLINGTON, C. M.

Psalm 119, Part 9th, Dr. Watts.

Dr. Arne.

AIR. VIGOROSO.

Thy mercies fill the earth, O Lord, How good thy works appear; O - pen mine eyes to read thy word, And see thy won-ders there.

No. 101. ST. GEORGE'S, C. M.

From the German.

AIR. CREERFUL:

PIA: FOR.

No. 102. COLESHILL, C. M.

AIR.

AIR. LIVELY.

Al - migh - ty Fa - ther gra - cious Lord, Kind guardian of my days ; Thy mercies let my heart re - cord, In songs of sa - cred praise.

ROCHESTER, or ST. MICHAEL'S, C. M.

Williams. No. 104.

AIR.

IRISH, C. M.

Hy. 360, Evan. Luth. Sel.

Ascribed to Js. Smith. No. 105.

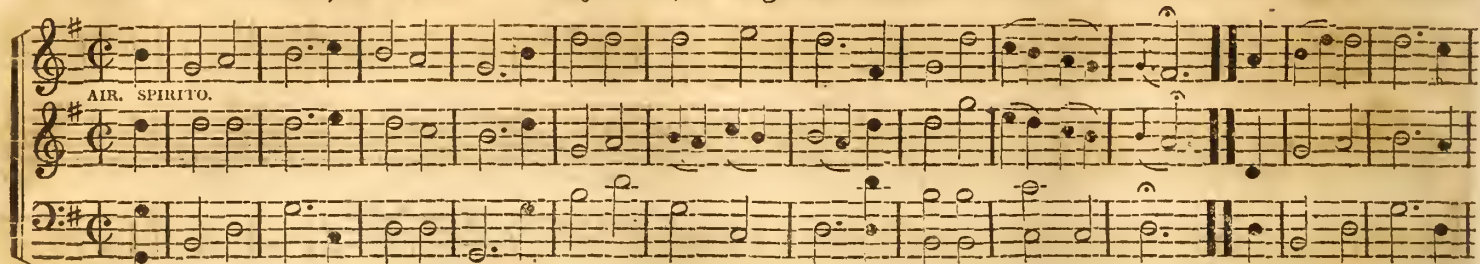
AIR.

A - wake ye saints to praise your King, Your sweetest pas - sions raise ; Your pi ous pleasures while you sing, In - creas - ing with your praise.

No. 106. BRISTOL, C. M.

Hymn 41, Evangelical Lutheran Selection.

Dr. Madau.

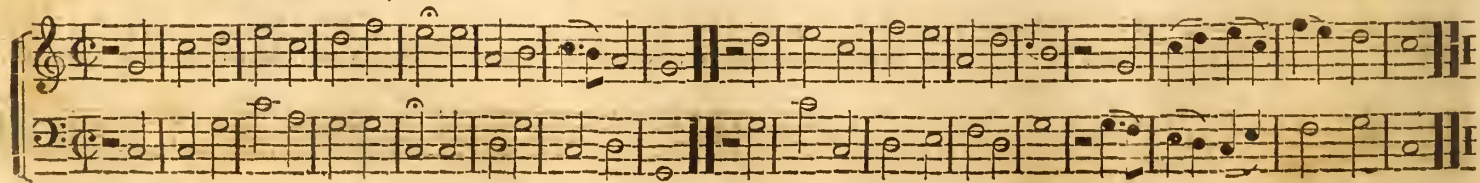


Songs of immortal praise belong,
To my Almighty God;
He has my heart and he my tongue,
To Spread his name abroad.

How great the works his hand hath
wrought,
How glorious in our sight;
And men in ev'ry age have sought,
His wonders with delight.

No. 107. ST. JAMES'S, C. M.

Courteville.



AIR. PIA.

Let ev' - ry tongue thy good-ness speak, Thou sov'-reign Lord of all; Thy strength' - ning

FOR.

hands sup - port the weak, And raise the poor that fall.

ABINGDON, C. M. No. 109.

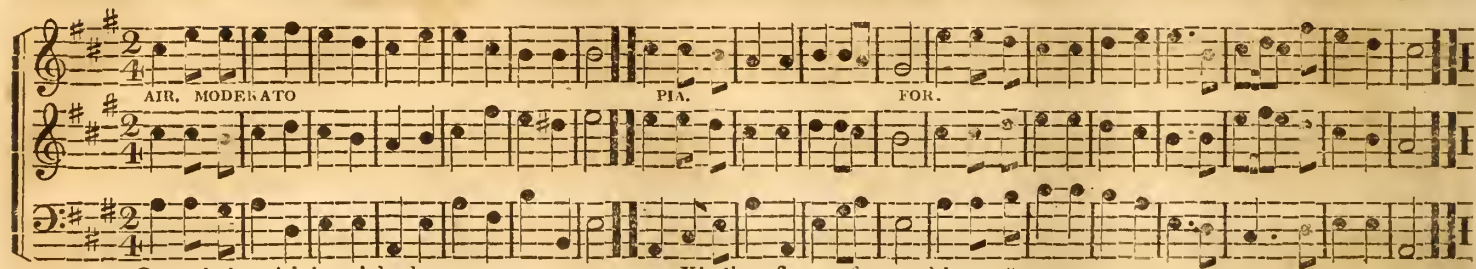
Hy. 46, Rippon's selection.

AIR.

Fa - ther of mer - cies in thy

word, What end - less glo - ries shine; For e - ver be thy name a - dor'd, For these ce - les - tial lines.

Nos. 110—111. BATH CHAPEL, C. M. Hy. 34, Bk. 2nd, Dr. W. and 185, Evan. Luth. Sel. Milgrove.

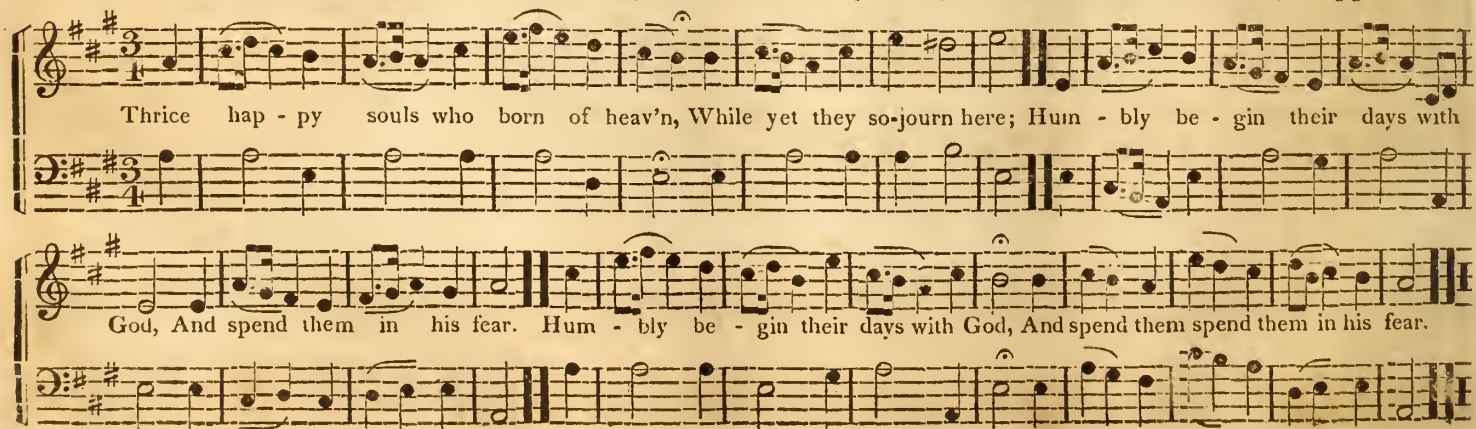


AIR, MODERATO

PIA. FOR.

Come holy spirit heav'nly dove,
With all thy quick'ning pow'rs;
Kindle a flame of sacred love, ::
In these cold hearts of ours.

No. 111. WESTON FAVEL, or CORNISH, C. M. Hy. 310, Ev. Luth. Selec. and 226, Rippon's.



Thrice hap - py souls who born of heav'n, While yet they so-journ here; Hum - bly be - gin their days with
God, And spend them in his fear. Hum - bly be - gin their days with God, And spend them spend them in his fear.

AIR. VIVACE.

PIA FOR

Glory, honour praise & power Be unto the lamb for ever, Jesus Christ is our Redeemer, Hal-le - lujah :: Hallelujah praise the Lord.

BETHEL NEW, C. M.

Psalm 110, Dr. Watts.

Leach. No. 113.

AIR. B. LD.

Je - sus our Lord ascend thy throne, And near thy Fa-ther sit; In Zi - on shall thy ow'r be known, And make thy foes sub-mit.

No. 114. WALSAL, C. M.

Psalm 119, 1st Part, Dr. Watts, and 134, Ev. Luth. Sel.

AIR. PLAINITIVE.

Con-si - der all my sorrows Lord, And thy de - liv'rance send; My soul for thy sal - va - tion faints, When will my troubles end.

No. 115. FUNERAL THOUGHT, C. M.

Is. Smith.

AIR. SOLEMN.

Hark from the tombs a dole - ful sound, My ears at-tend the cry; Ye liv - ing men come view the ground Where you must shortly lie.

No. 116. WINDSOR, or DUNDEE, C. M.

Hymn 55, 2nd Book, Dr. Watts.

AIR.

Thee we a-dore, e-ter - nal name, And humbly own to thee; How fee-ble is our mor-tal frame, What dy-ing worms are we.

CROWLE, C. M.

Hy. 32, 2nd Bk. Dr. Watts,

Dr. Green. No. 117.

AIR. PLAINITIVE.

How short and has - ty is our life, How vast our soul's af - fairs; Yet senseless mortals vain - ly strive, To la - vish out their years.

This musical score is for the hymn 'CROWLE, C. M.' in 3/2 time. It features a treble and bass staff. The melody is marked 'AIR. PLAINITIVE.' and includes a key signature of one sharp (F#). The lyrics are: 'How short and has - ty is our life, How vast our soul's af - fairs; Yet senseless mortals vain - ly strive, To la - vish out their years.'

BANGOR, C. M.

No. 118.

AIR.

This musical score is for the hymn 'BANGOR, C. M.' in common time (C). It features a treble and bass staff. The melody is marked 'AIR.' and includes a key signature of one sharp (F#). The lyrics are: 'Return O God of love re - turn, Earth is a tire - some place; How long shall we thy children mourn, The absence of thy face.'

GEORGIA, C. M.

Ps. 90, 3rd Part, Dr. Watts.

No. 119.

AIR.

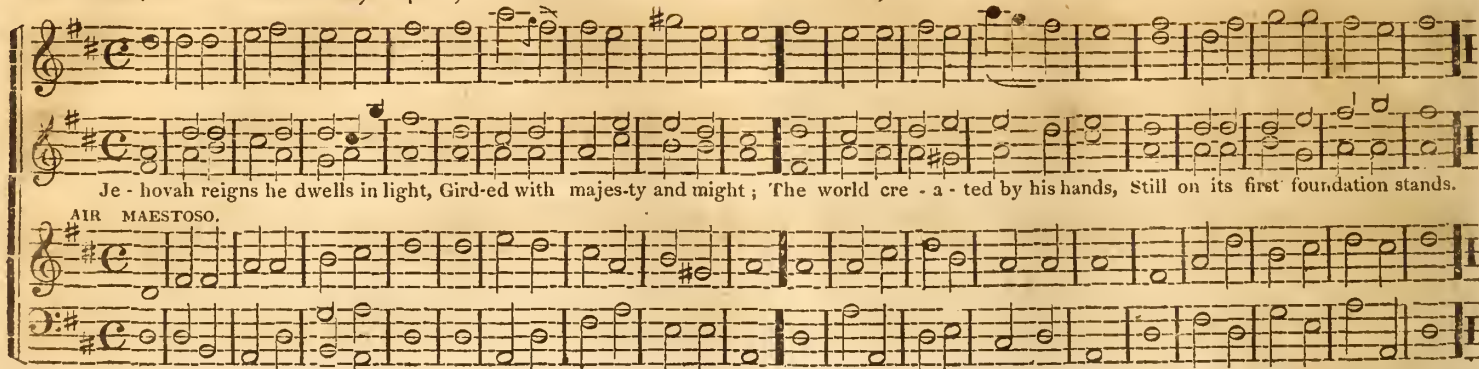
Return O God of love re - turn, Earth is a tire - some place; How long shall we thy children mourn, The absence of thy face.

This musical score is for the hymn 'GEORGIA, C. M.' in common time (C). It features a treble and bass staff. The melody is marked 'AIR.' and includes a key signature of one sharp (F#). The lyrics are: 'Return O God of love re - turn, Earth is a tire - some place; How long shall we thy children mourn, The absence of thy face.'

No. 120. TIMSBURY, 100th, L. M.

Psalm 93d, Dr. Watts.

J. Smith.



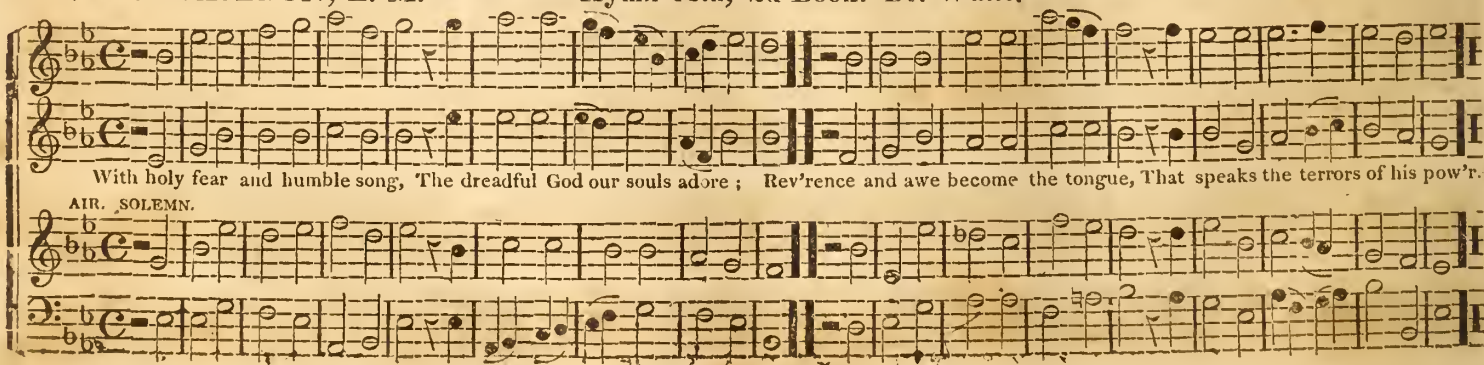
Je - hovah reigns he dwells in light, Gird-ed with majes-ty and might ; The world cre - a - ted by his hands, Still on its first foundation stands.

AIR MAESTOSO.

No. 121. BAILDON, L. M.

Hymn 44th, 2d Book. Dr. Watts.

T. Clark.



With holy fear and humble song, The dreadful God our souls adore ; Rev'rence and awe become the tongue, That speaks the terrors of his pow'r.

AIR SOLEMN.

ALFRETON, L. M.

Psalm 100.

W. Beastall. 122.

TWO TREBLES TENOR.

Before Je-ho-vah's awful throne, Ye na-tions bow with sacred joy; Know that the Lord is God a-lone, He can cre-ate and he destroy

BURLEIGH, L. M.

Psalm 95.

Grigg. No. 123.

Come let our voi-ces join to raise, A sa-cred song of solemn praise; God is a sov'reign King rehearse, His ho-nour in ex-alt-ed verse.
 AIR. TEMPO.

No. 124. STONEFIELD, L. M.

Hy. 70, 2d Book, Dr. Watts.

Stanley.

God of the seas thy thund'ring voice, Makes all the roaring waves re-joice; And one soft word of thy com-PIA.

No. 125. IRENE, L. M.

W. Beastall.

mand Can sink them si-lent in the sand. FOIL.

All glo-rious God what hymns of praise. AIR. CHEERFUL.

shall our trans - port-ed voi - ces raise; What ar-dent love and zeal are due, While heav'n stands o - pen to our view.

LUTON, L. M.

Psalm 97, Dr. Watts.

Rev. G. Burder. No. 126.

He reigns the Lord the Saviour reigns. Praise him in e - van - ge-lic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

AIR. VIGOROSO.

Nos. 127—128.

NEWTON, L. M.

Hy. 4, Methodist collection, 1st part.

T. Clark.

Sin-ners o - bey the gos-pel word, Haste to the sup-per of your Lord, Be wise to know your gracious day, All

AIR. PIA.

things are rea-dy come a-way, Al things

FOR.

No. 128. LANGPORT, L. M.

He that hath made his re-fuge God, Shall

AIR.

LANGPORT—Concluded.

Psalm 91, Dr. Watts.

T. Clark. Nos. 123—129.

find a most se-cure abode ; Shall walk all day beneath his shade And there at night shall rest his head :||

PIA FOR.

NEWRY, L. M.

Hy. 131, 2d Book, Dr. Watts.

No. 129.

Let e ver-lasting glo-ries crown Thy head my Saviour and my Lord, Thy hands have bro't salvation down And writ the blessings in thy word.

AIR. TEMPO: PIA. FOR.

Come gracious spirit,

Come gra-cious spi-rit, heav'n-ly Dove, With light and com-fort from a-bove, Be thou our guar-dian, thou our guide, O'er

AIR. MODERATO.

No. 131. ISLINGTON, L. M.

ev'-ry thought and step pre-side.

E-ter-nal source of ev'-ry joy, Well may thy praise our

AIR.

ISLINGTON—Concluded.

Hy. 508, Rippon's, and 66, Ev. Luth. Sel.

Nos. 131—132.

PIA. FOR.

lips em-ploy; While in thy tem-ple we ap-pear, Whose goodness crowns, Whose goodness crowns the cir-cling year.

PIA. FOR.

CHARD, L. M.

Hy. 48, 1st Bk. Dr. Watts, and 288, Ev. Luth. Sel.

F. England, No. 132.

AIR. SPIRITO. PIA. FOR.

Awake our souls away our fears, Let ev'ry trembling thought be-gone; Awake and run the heav'nly race And put a cheerful cou-rage on.

AIR. SPIRITO. PIA. FOR.

Hap - py the man who finds the grace, The blessing of God's cho-sen race, The wis - dom coming from a -

AIR, MODERATO.

No. 134. LITCHFIELD, L. M.

hove, The faith that sweet - ly works by love.

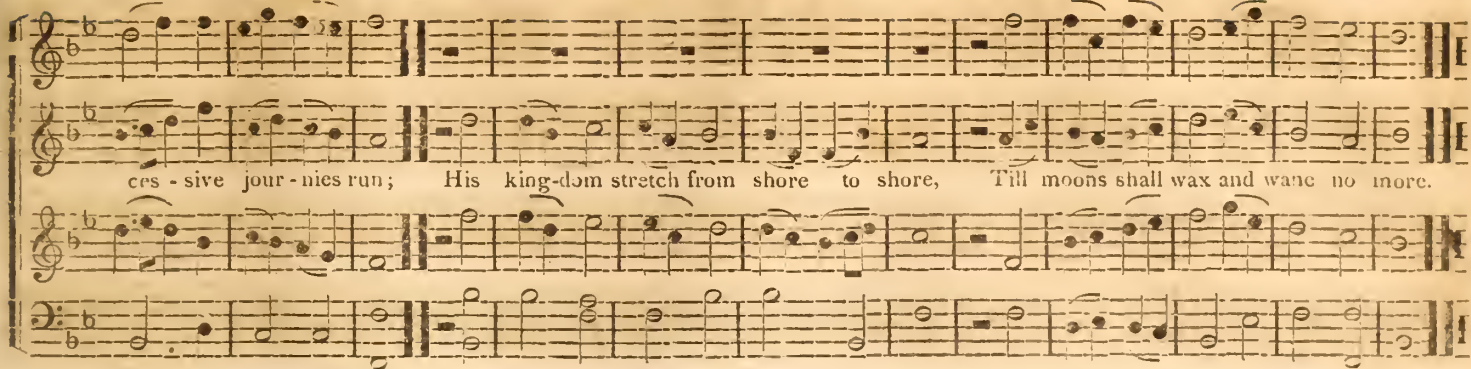
Je - sus shall reign where'er the sun, Does his suc -

AIR, LIVELY.

LITCHFIELD—Concluded.

Ps. 72, 2nd part, Dr. W. and 177, Ev. Luth. Sel.

Nos. 134—135.

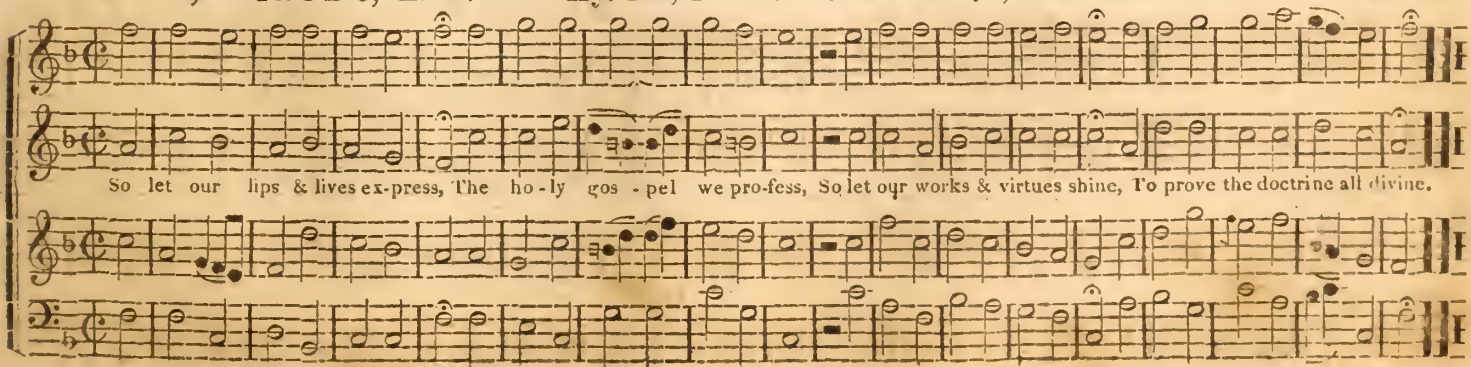


ces - sive jour - nies run; His king - dom stretch from shore to shore, Till moons shall wax and wane no more.

KENT, or PAUL'S, L. M.

Hy. 132, 1st Bk. Dr. W. and 274, Ev. Luth. Sel.

No. 135.



So let our lips & lives ex-press, The ho - ly gos - pel we pro-fess, So let our works & virtues shine, To prove the doctrine all divine.

UNIS—

He reigns the Lord the Sa-viour reigns, Praise him in e - van - ge - lic strains; Let the whole earth in songs re - joice, And

AIR. SPIRITO.

UNIS - - -

Let the in songs

No. 137. FOUNTAIN, L. M. J. Leach.

dis - tant islands join their voice, And distant islands join their voice.

O ev' - ry one that thirsts draw nigh,

FOUNTAIN—Concluded.

Hy. 1st, Methodist collection, 2nd Part.

Nos. 137—138.

Four staves of music in G major (one sharp) and 4/4 time. The melody is written on the first three staves, and the bass line on the fourth. The music is divided into two measures by a double bar line. The lyrics are written below the first two staves.

'Tis God in-vites the fal - len race, Mer - cy and free sal - va - tion buy, Buy wine and milk and gos - pel grace.

ASYLUM, L. M.

Hy. 122, Bk. 2nd, Dr. Watts.

Ascribed to Stanley.

No. 138.

Four staves of music in D major (two sharps) and 3/4 time. The melody is written on the first three staves, and the bass line on the fourth. The music is divided into two measures by a double bar line. The lyrics are written below the first two staves. The tempo is marked 'AIR, MODERATO.' and the piece ends with a 'P' (Piano) marking.

My God per-mit me not to be A stran-ger to my-self and thee; A - midst a thou-sand tho'ts to rove, For-getful of my high-est love.

AIR, MODERATO.

P

Go wor-ship at Im-ma-nuel's feet, See in his face what wonders meet; Earth is too nar-row to ex-press, His worth his
AIR. CHEERFUL. PIA.

FOR.

glo-ry or his grace, His worth his glo-ry or his grace.
FOR.

No. 140. DERBY, L. M.

Thine earth-ly sab-baths Lord we love, But there's a
AIR. VIGOROSO.

DERBY—Concluded.

Hymn 352, Rippon's Sel. and 373, Ev. Luth.

Nos. 140—141

no - - bler rest a - bove, Thy servants to that rest aspire, With ardent hope & strong desire, ::
With ardent hope and strong de - - sire, ::

GILGAL, L. M.

Hymn 129, Book 1st, Dr. Watts, and 128, Ev. Luth. selection.

No. 141.

My dear Re - deem - er and my Lord, I read my du - ty in thy word, But in thy life the law ap - pears, Drawn out in liv - ing cha - rac - ters.

AIR. VIGOROSO.

No. 142—143. KIMBOLTON, L. M.

Psalm 92, 1st part, and Hymn 375, Ev. Luth. Sel.

AIR. SPIRITO.

Sweet is the work my God my King, To praise thy name give thanks & sing; To shew thy love, by morn-ing light, And talk of

FOR.

UNIS

No. 143. WARRINGTON, L. M.

PIA.

all, And PIA talk of all, And talk of all thy truths at night.

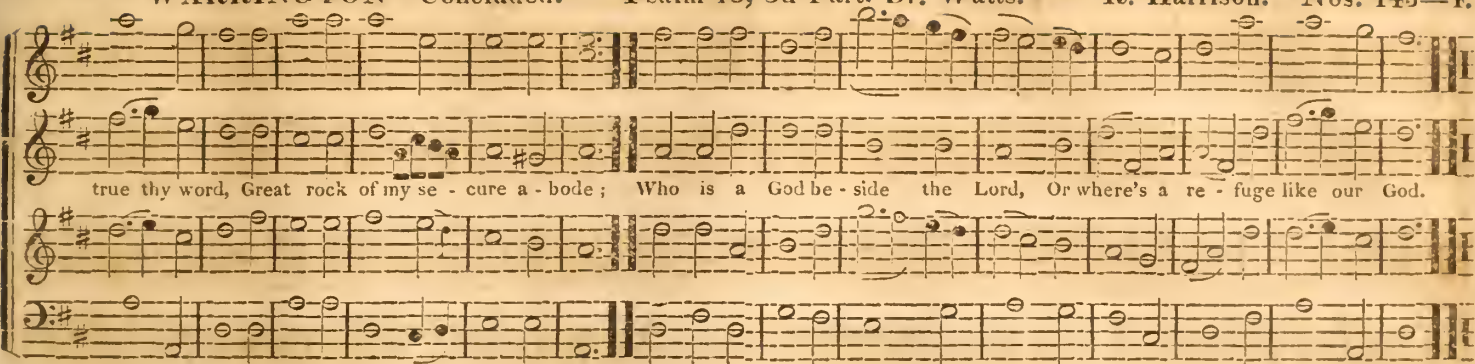
Just are thy ways and

AIR. MAESTOSO.

WARRINGTON—Concluded.

Psalm 18, 3d Part. Dr. Watts.

R. Harrison. Nos. 143—4.

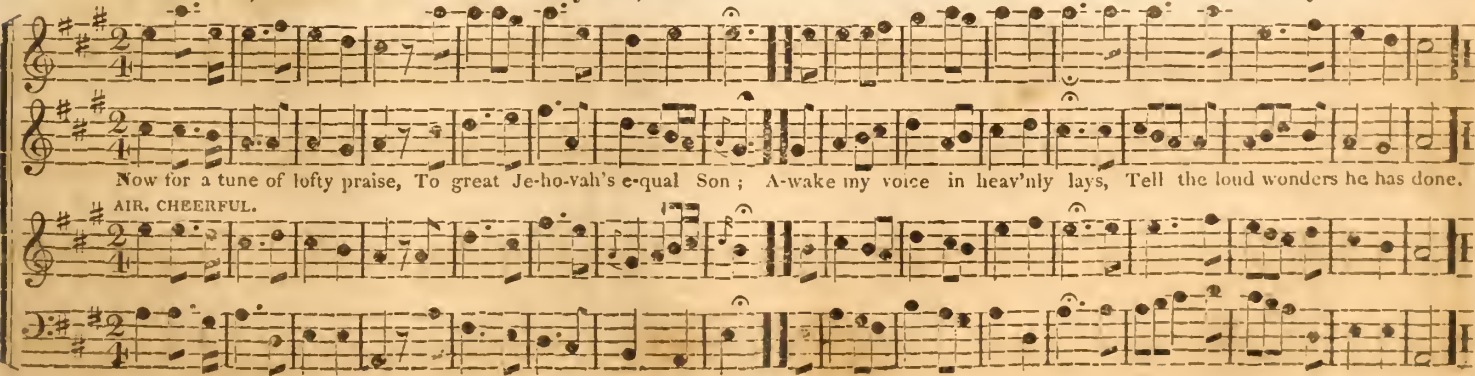


true thy word, Great rock of my se - cure a - bode ; Who is a God be - side the Lord, Or where's a re - fuge like our God.

SIMEON, L M.

Hy. 43, 2d Bk. Dr. Watts.

Stanley. No. 144.



Now for a tune of lofty praise, To great Je-ho-vah's e - equal Son ; A - wake my voice in heav'nly lays, Tell the loud wonders he has done.

AIR, CHEERFUL.

N os. 145—6. PORTUGAL NEW, or ADESTI FIDELES, L. M. Hy. 118, & 366, Ev. Lu. Sel. S. Webba.

Musical score for 'PORTUGAL NEW, or ADESTI FIDELES'. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and 2/4 time. The melody is simple and hymn-like. The lyrics are: 'All glo-rious God what hymns of praise Shall our transport - ed voi - ces raise, What ar-dent love and zeal are due, While heav'n stands AIR. CREERFUL. PIA.'

Musical score for the continuation of the hymn. It features four staves with the lyrics: 'o-pen While heav'n stands open While heav'n stands open to our view.' The score includes a 'FOR.' (Forcello) section at the beginning and end of the phrase.

No. 146. NEW SABBATH, L. M.

Musical score for 'NEW SABBATH'. The score is written for four staves (Soprano, Alto, Tenor, and Bass) in D major (two sharps) and 3/4 time. The melody is more complex than the first hymn. The lyrics are: 'A - no - ther six day's work is done, AIR. SPIRITO.'

NEW SABBATH—Concluded.

Hy. 348, Rip. and 372 Ev. Luth. Selection.

Nos. 146—147.

A - no - ther Sab - bath is be - gun, Re - turn my soul en - joy thy rest, Im - prove the day thy God has blest.

PIA. FOR.

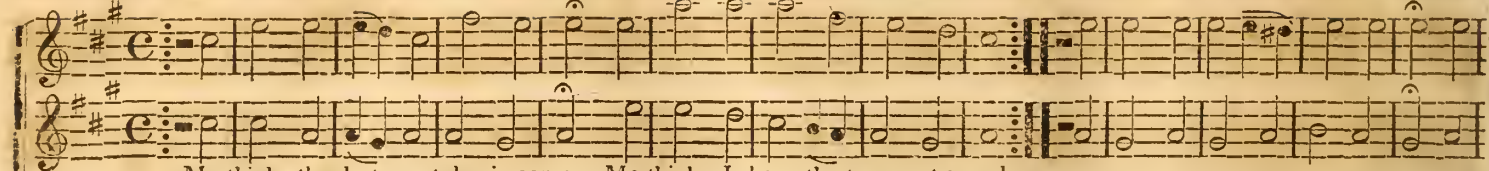
GLOUCESTER, L. M. or as 112th,

Hy. 15, Bk. 2, and 192 Ev. Luth. Sel. Milgrove. No. 147.

Conclude each verse with the two first lines of the tune.

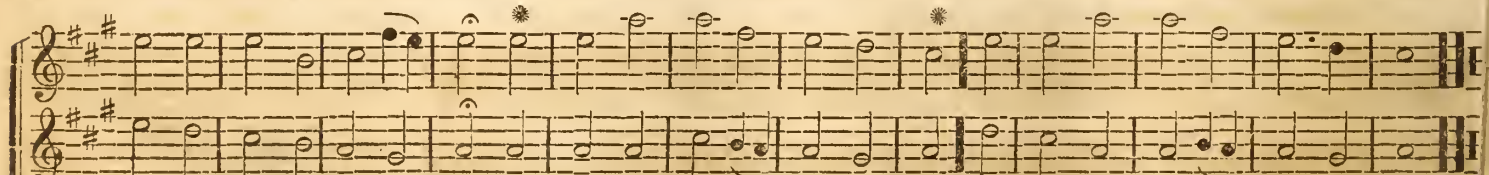
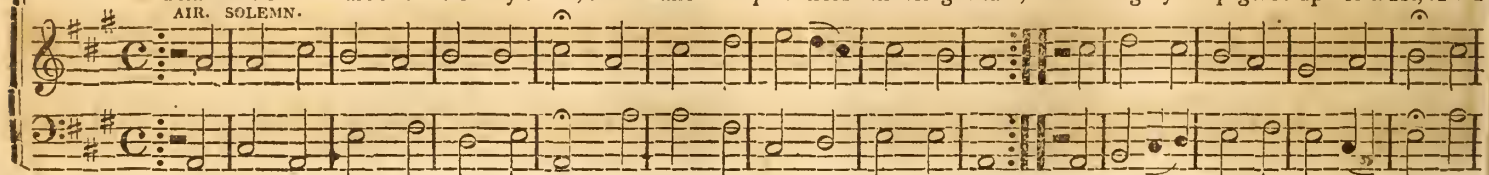
Far from my thoughts, vain world begone, Let my religious hours alone ; Pain would my eyes my Saviour see, I wait a visit Lord from thee.

AIR. SPIRITO.

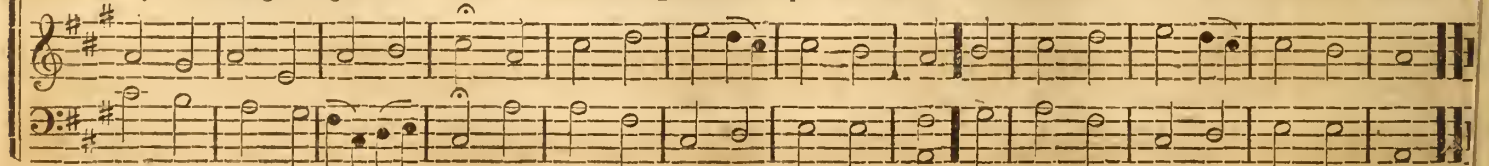


Me-thinks the last great day is come, Me-thinks I hear the trum-pet sound;
That shakes the earth rends ev'-ry tomb, And wakes the pris'-ners un der ground; The mighty deep gives up her trust, Aw'd

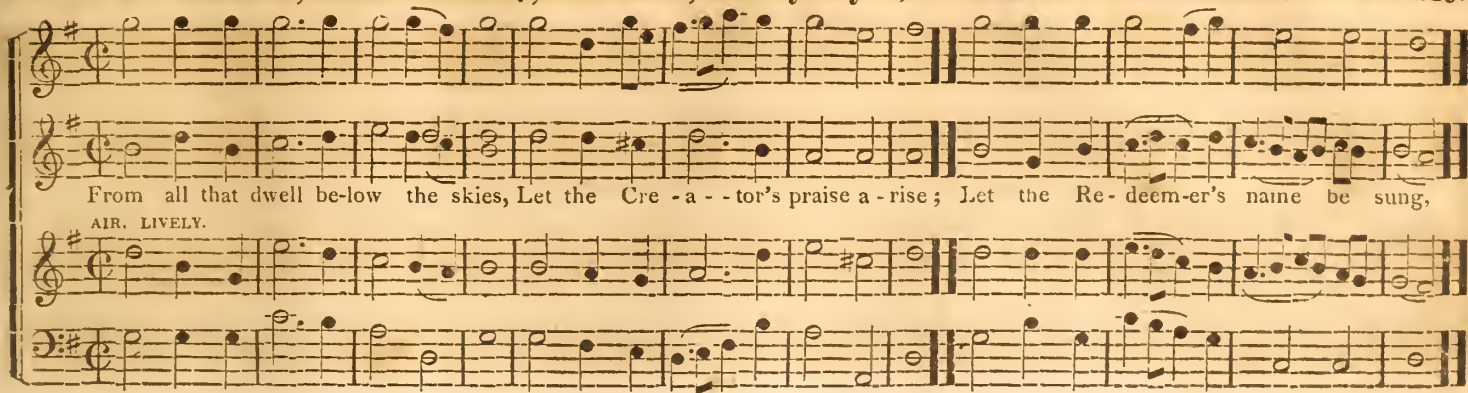
AIR. SOLEMN.



by the Judges' high com-mand, Both small and great now quit their dust, And round the dread tri - bu - nal stand.



* This tune may be used as a *Single Long Metre*, by omitting the first repeat; then repeat the *fourth* line of the verse, to the pair between the mark * and let it there close.



From all that dwell be-low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem-er's name be sung,

AIR. LIVELY.



Thro' ev' - ry land, Thro' ev'-ry land Thro' ev-ry land by ev'-ry tongue.

Q

Eternal are thy mercies Lord,
Eternal truth attends thy word;
Thy name shall sound from shore to shore,
Till suns shall rise and set no more.

*This Tune may also be sung to Hy. 26, 2nd
bk. Dr. Watts, commencing,*

Lord we are blind, we mortals blind,
And to Hy. 201, *Rippon's Sel. beginning,*
Jesus my all to heav'n is gone.

PIA.

Come hither all ye weary souls, Ye heavy la-den sin-ners come ; I'll give you rest from all your toils, And bring you to my heav'nly home.

AIR. VIGOROSO. PIA.

CODA, to China, or any other suitable Tune.

Come and welcome :||

FOR. TREBLES. *Affetuoso*. CHORUS TUTTI. *Vivace*.

I'll give you rest from all your toils, And bring you to my heav'nly home. Come to Je-sus come and welcome :||

CODA TO CHINA—Continued.

T. Walker.

Nos. 150—151.

Come and welcome, Come and welcome, :|| :|| Come Come and welcome sin - ner come.

Affettuoso. CHORUS.

come and welcome, Come Come to Je-sus, come and welcome :|| :|| Come, Come and welcome sin - ner come.

COSTELLOW, L. M.

Hy. 122, 2nd Book, Dr. Watts.

Costellow: No. 151.

Be earth with all her scenes withdrawn Let noise and va - ni - ty be-gone; In secret silence of the mind, My heav'n and there my God I find.

AIR. MODERATO.

Lord, 'tis a pleas-ant thing to stand, In gar-dens plant-ed by thy hand, In gar-dens plant-ed by thy hand.

AIR. MEZZA VOCE.

The first system of the musical score for 'Monmouth' consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second staff. The tempo/style is indicated as 'AIR. MEZZA VOCE.' below the second staff.

Let me with-in thy courts be seen, Like a young ce-dar fresh and green, Like a young ce-dar fresh and green.

PIA. FOR.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves in the same key signature and time signature. The lyrics are placed below the second staff. The tempo/style is indicated as 'PIA. FOR.' below the second staff.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with eighth and quarter notes. A fermata is placed over the final note of the first staff, and the word "PIA." is written above it.

Great God at-tend while Zi - on sings. The joy that from thy presence springs; To spend one day with thee on earth, Ex-

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with eighth and quarter notes. A fermata is placed over the final note of the first staff, and the word "PIA." is written above it. The tempo marking "AIR. MODERATO." is written above the first staff.

The third system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with eighth and quarter notes. A fermata is placed over the final note of the first staff, and the word "FOR." is written above it.

ceeds a thou-sand days of mirth, To spend one day with the on earth, Ex - ceeds a thou-sand days of mirth.

The fourth system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with eighth and quarter notes. A fermata is placed over the final note of the first staff, and the word "FOR." is written above it.

My soul thy great Cre - a - tor praise, When cloth'd in his ce - les - tial rays; He in full ma - jes - ty ap - pears, And

AIR. SPIRITO. TWO TREBLES. PIA.

like a robe his glo - ry wears, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.

FOR.

Thou whom my soul ad - mires a - bove, All earth - ly joy or earth - ly love; Tell me dear Shepherd, let me know,

AIR. ANDANTE AFFETUOSO PIA.

The musical score for the first system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

Where doth t y sweet - est pas - ture grow, Where doth thy sweet - est pas-ture grow.

FOR,

The musical score for the second system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

Where is the shadow of t' at rock,
Which from the sun defends thy flock,
Fain would I feed among thy sheep,
Among them rest, among them sleep,

Why should thy bride appear like one,
That turns aside to paths unknown;
My constant feet would never rove,
Would never seek another love.

Je - sus thy blood and righteous-ness, My beau - ty and my glo - rious dress ; 'Midst flaming worlds in these array'd, With

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

joy shall I lift up my head, 'Midst flam - ing worlds in these array'd, With joy shall I lift up my head.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

AIR MEZZA VOCE. Keep me

Glo - ry to thee my God this night, For all the blessings of the light; Keep me O keep me king of kings Un-der thy own Al-

Un-der thy own Un-der

PIA. FOR. Un-der

migh-ty wings Under thy own Almighty wings, Under thy own Al-migh-ty wings.

R Under thy own

Teach me to live, that I may dread,
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the judgment day,

O let my soul on thee repose,
And may sweet sleep mine eye-lids close,
Sleep that shall me more vig'rous make,
To serve my God when I awake.

Our hearts and voi - ces

Praise ye the Lord, 'tis good to raise Our hearts and voi - ces in his praise, Our hearts and voi - ces

AIR. SPIRITO.

in his praise; His na - ture and his works in - - - vite, To

in his praise; His na - ture and his works in - vite, To make this du - ty our de - light,

His na - ture and his works in - - - vite, To

HOXTON CHAPEL—Continued.

Nos. 158—159.

make this du - ty our de-light, To make this du - ty our de-light.

To make

To make this du - - - ty our de-light.

The Lord builds up Jerusalem
And gathers nations to his name;
His mercy melts the stubborn soul,
And makes the broken spirit whole.

Great is our Lord, and great his might,
And all his glories infinite;
He crowns the meek, rewards the just,
And treads the wicked to the dust.

WAREHAM, or ALL SAINTS, L. M.

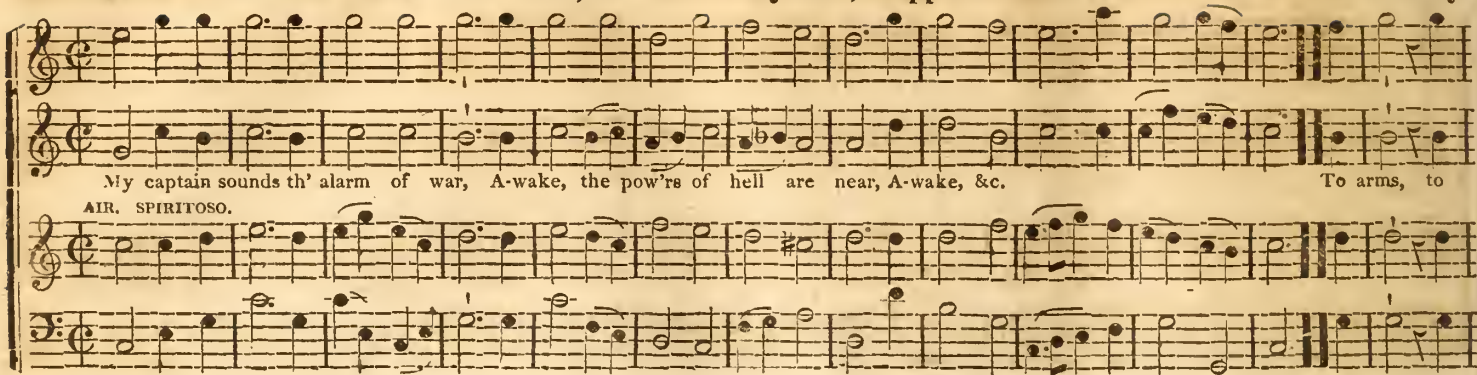
Ps. 135, 1st Part, Dr. Watts.

Knapp.

No. 159:

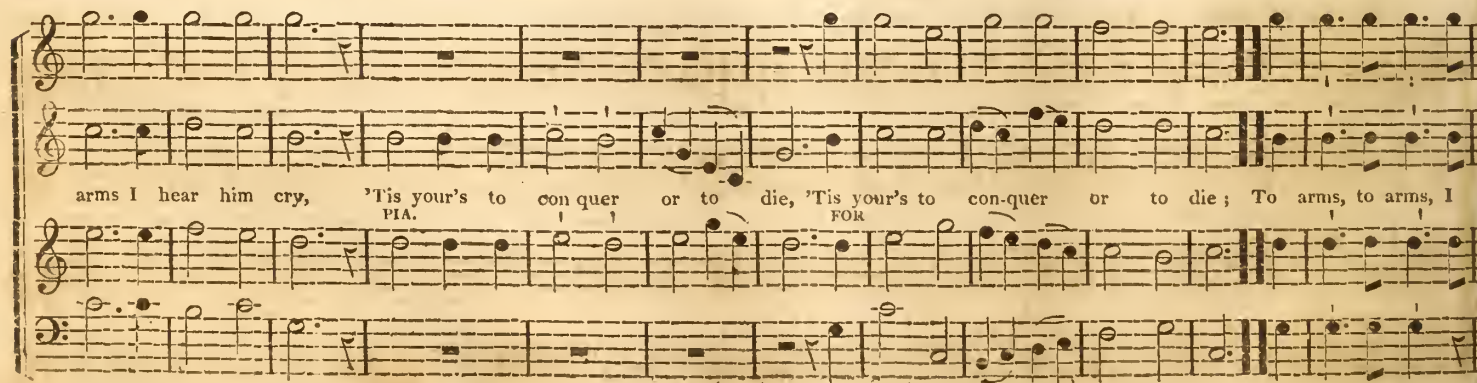
Praise ye the Lord, ex-alt his name While in his ho-ly courts ye wait; Ye saints that to his house belong Or stand at-tend-ing at his gate.

AIR. MAESTOSO.



My captain sounds th' alarm of war, A-wake, the pow'rs of hell are near, A-wake, &c. To arms, to

AIR. SPIRITOSO.



arms I hear him cry, 'Tis your's to conquer or to die, 'Tis your's to conquer or to die; To arms, to arms, I

PIA. FOR

hear him cry, To arms, to arms I hear him cry, 'Tis yours to con-quer or to die. SLOW. SYM.

I hear him cry,

This musical score is for a four-part setting. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "hear him cry, To arms, to arms I hear him cry, 'Tis yours to con-quer or to die." The tempo marking "SLOW." and the word "SYM." (Symphony) are present. The score concludes with a double bar line and repeat signs.

BRAMCOATE, L M.

Ps. 145, Dr. Watts.

No. 161.

My God my King thy various praise Shall fill the rem - nant of my days, Thy grace employ my hum - ble tongue, Till death & glory raise the song.

This musical score is for a four-part setting of Psalm 145. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature has one sharp (F-sharp), and the time signature is common time (C). The lyrics are: "My God my King thy various praise Shall fill the rem - nant of my days, Thy grace employ my hum - ble tongue, Till death & glory raise the song." The score concludes with a double bar line and repeat signs.

Give to our God in - mor-tal praise, Mer - cy and truth are all his ways; Wonders of grace to God be-long, Re-
AIR. SPIRITO. PIA.

peat his mercies. :: Repeat his mer-cies in your song, Give to the Lord of Lords renown, The King of kings with
FOR.

SOUTHAMPTON—Concluded,

Nos. 162—163.

glo - ry crown, His mercies ever ever shall endure When lords & kings :||: When lords and kings are known no more.

PIA. FOR. PIA. FOR.

Unis - - - -

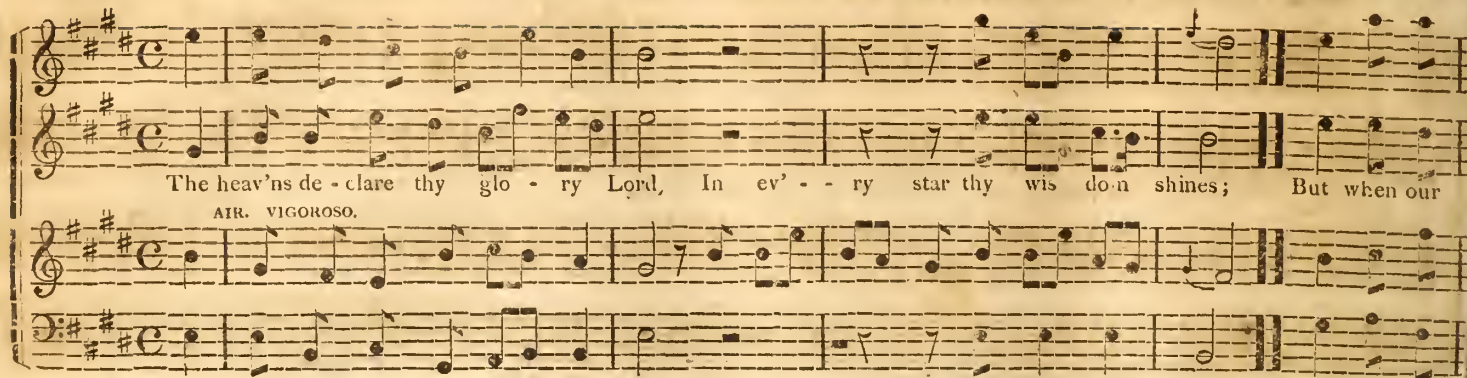
STRASBURGH, L. M. or as the 112th.

Hymn 149, Ev. Luth. Selection.

No. 163.

Ah! see him writhe and bleed and die, Give thanks my soul & offer praise;
See Christ with God's commands comply, And execute his work of grace;
AIR. SOLEMN.

He bows his head upon the tree, To save, to bless, to comfort me.



The heav'ns de - clare thy glo - ry Lord, In ev' - - ry star thy wis - do - n shines; But when our

AIR. VIGOROSO.



We read thy name in fair - er lines, We

PIA. FOR.

eyes be-hold thy word, We read thy name - - - in fair - er lines, We read thy name in fair - er lines.

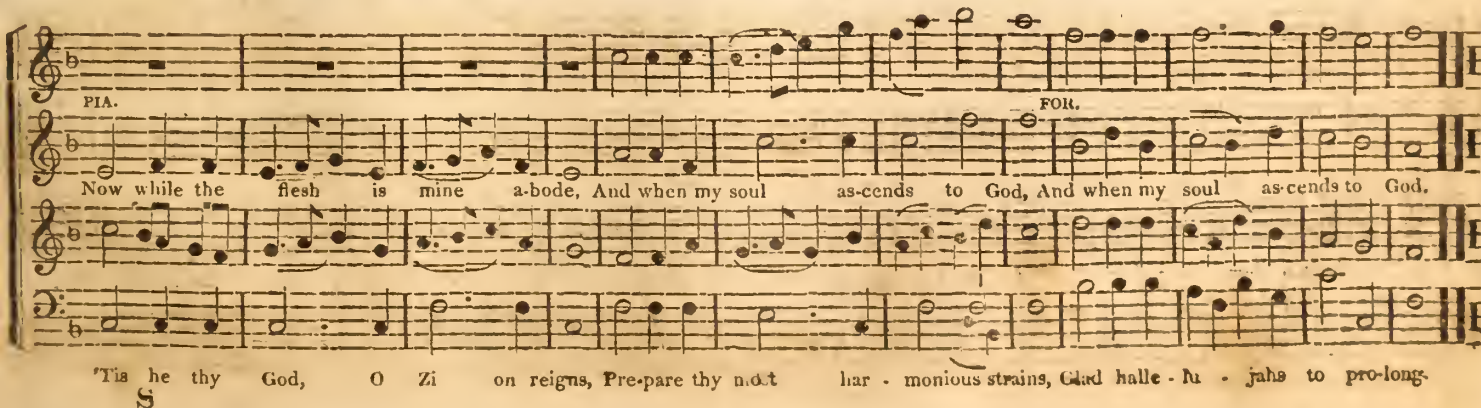
We read



Praise ye the Lord. 'Tis good to join, In work so plea-sant so di-vine, In work so plea-sant so di-vine;

AIR. SPIRITO.

Ye subjects of the Lord proclaim, The roy-al ho-nors of his name, "Je-ho-vah reigns," be all your song.



Now while the flesh is mine a-bode, And when my soul as-cends to God, And when my soul as-cends to God.

PIA. FOR.

'Tis he thy God, O Zi on reigns, Pre-pare thy mind har-monious strains, Glad halle-lu-jahs to pro-long.

Why wake the soft har-monious lays, Why do our songs u-ni--ted raise, Why do our songs u-ni-ted raise.

AIR. CHEERFUL.

Why do our

'Tis heav'n born cha-ri--ty we praise, The source of all our earthly joys,

The source

'Tis heav'n born cha-ri--ty we praise, The source of all our earthly joys, The source of all our earth-ly joys.

The source of all

ABBAS COMB—Concluded.

No. 166.

Hail cha-ri-ty (let me be full of) thee - - - - - Bright e - - - ma - na - tion of the De - i - ty, Bright

Hail cha-ri-ty what heart but glows with thee Bright e - ma - na - tion of - - - - -

Hail cha - ri - - - ty what heart but glows with thee Bright e - ma - ma - tion e - - - - - ma - na - tion of the De - i - ty, Bright

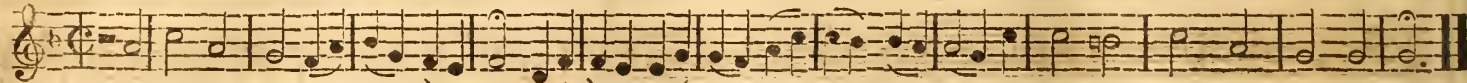
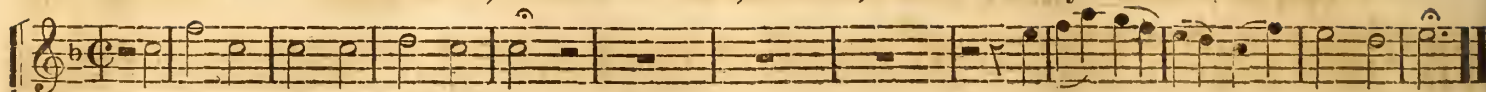
Bright e - ma - na - tion of

e - - - - - ma - - - na - - - tion of the De - - - i - y.

Bright e - ma - na - tion of

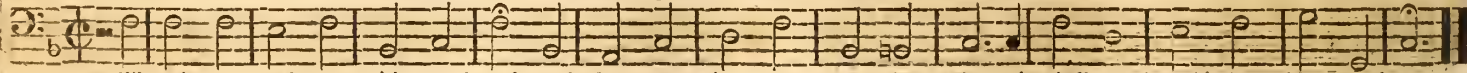
The great Redeemer of mankind,
 Commanded us to own thy sway ;
 And yield to thee the willing mind,
 Let all the kind behest obey.
 Hail charity, &c.

Then shall the childrens' blessings rise,
 Aspiring to th' Almighty's throne ;
 Angels shall waft them o'er the skies,
 And make the happy song their own.
 Hail charity, &c

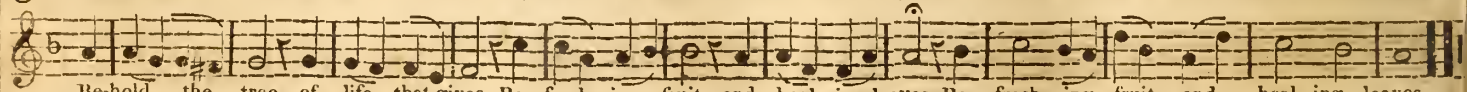
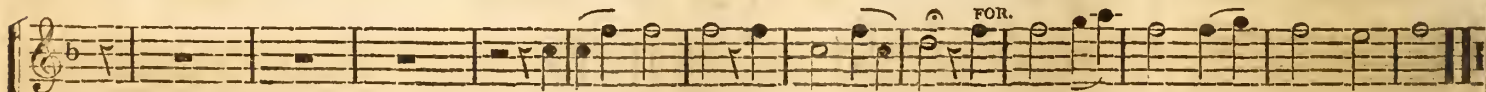


Behold the rose of Sha - ron here, The li - ly which the val - lies bear, The li - ly which the val - lies bear.

AIR. CHEERFUL.



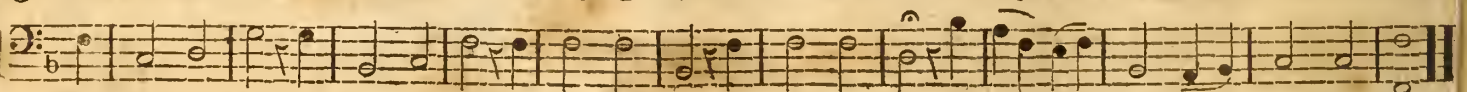
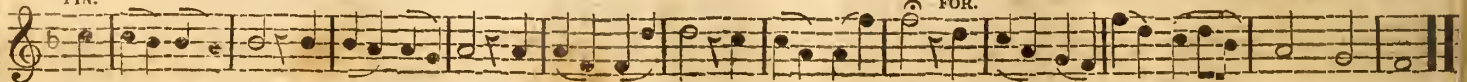
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs;



Be-hold the tree of life that gives Re-fresh-ing fruit and heal-ing leaves, Re-fresh-ing fruit and heal-ing leaves.

PIA.

FOR.



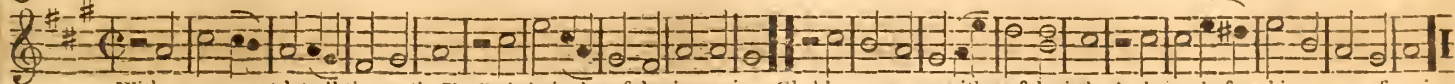
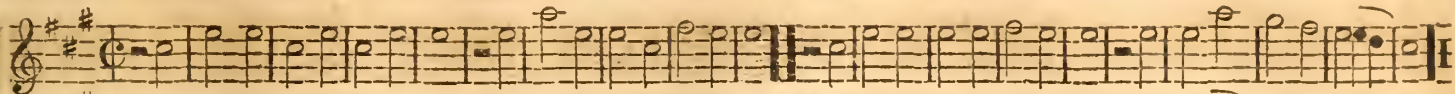
My days of praise shall ne'er be past, While life, and thought, and being last, Or in mor - tal - i - ty en - dures.

OLD HUNDREDTH.

Ps. 100th, Ch. Prayer Bk.

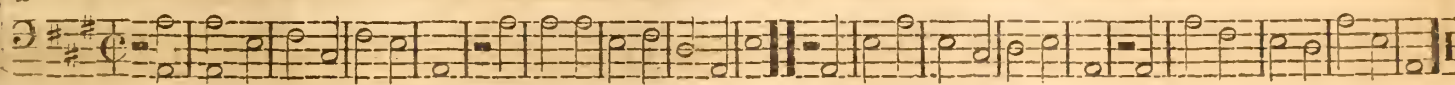
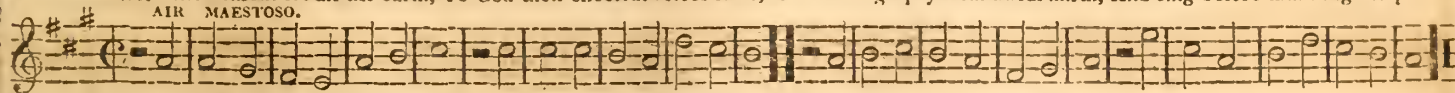
Ascribed to M. Luther.

Nos. 168—169.



With one consent let all the earth, To God their cheerful voices raise, Glad homage pay with awful mirth, And sing before him songs of praise.

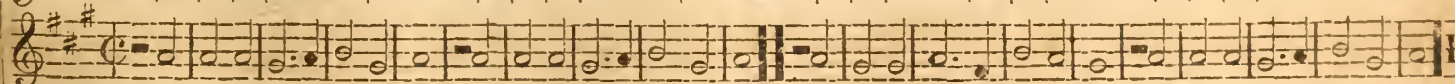
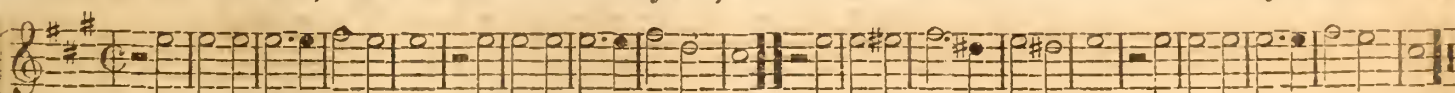
AIR. MAESTOSO.



GERMAN HYMN, as L. M.

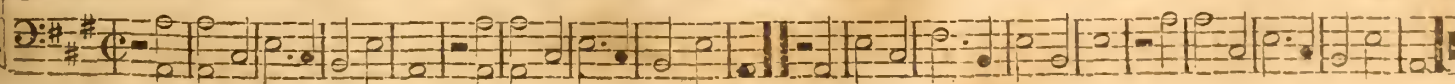
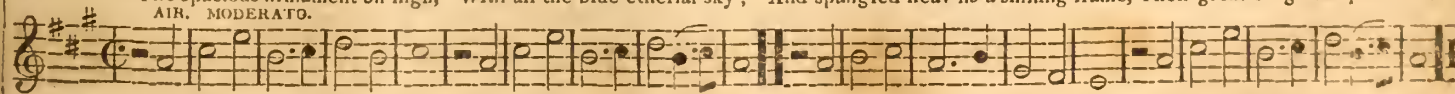
Hy. 61, Ev. Luth. Selection.

Pleyel. No. 169.



The spacious firmament on high, With all the blue etherial sky ; And spangled heav'ns a shining frame, Their great original proclaim

AIR. MODERATO.



Nos. 170—171.

MUNICH, L. M.

Hymn 364, Rippon's Selection.

From the German.

How long thou faith-ful God shall I, Here in thy ways for - got - ten lie, When shall the means of healing be, The channels of thy grace to me.

AIR. PLAINIVE.

No. 171. ST. BARNABAS, L. M.

Hymn 477, Ev. Luth. Selection.

Behold the path which mortals tread, Down to the regions of the dead, Nor will the fleeting moments stay, Nor can we measure back our way.

AIR. GRAVE.

PENITENCE, L. M.

Psalm 51, 1st part.

C. Meineke.

Nos. 172—173.

Shew pi-ty Lord, O Lord forgive, Let a re - pent-ing re - bel live; Are not thy mercies large & free, May not a sin - ner trust in thee?

AIR. ANDANTE.

The musical score consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a moderate tempo, indicated by the 'AIR. ANDANTE.' marking.

GILEAD, L. M.

Hymn 60, Dr. Dwight's and Rippon's Selection.

T. Clark.

No. 173.

What shall the dying sin - ner do, That seeks relief from all his wo? Where shall the guilty conscience find, Ease for the torment of the mind?

AIR. EXPRESSIVE.

The musical score consists of four staves. The first two staves are for the vocal part, and the last two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 3/4. The music is in a moderate tempo, indicated by the 'AIR. EXPRESSIVE.' marking.

Death is the gate - - of end-less joy, And

Death is the gate of end - less joy, And

AIR. SOLEMN.

Why should we start and fear to die, What tim'rous worms we mortals are; Death is the gate of end - less joy, And

Death is the gate of endless joy,

yet we dread to en - ter there, And yet we dread to en - ter there.

No. 175. LIMEHOUSE, L. M.

Deep in the dust be - fore thy

AIR. SOLEMN.

throne, Our guilt and our dis-grace we own, Great God we own th'un-hap-py name, Whence sprung our nature and our shame.

SEABURY, L. M.

Psalm 22.

J. Cole.

No. 176.

Now let our mournful songs record, The dying sor-rows of our Lord; When he complain'd in tears & blood, As one for-sa-ken of his God

AIR. PLAIN-TIVE.

AIR, SOLEMN.

Lord thou hast search'd and seen me through, Thine eye com-mands with piercing view, My ris-ing and my rest-ing hours, My

heart and flesh with all their pow'rs.

No. 178.

BROOKFIELD, L. M.

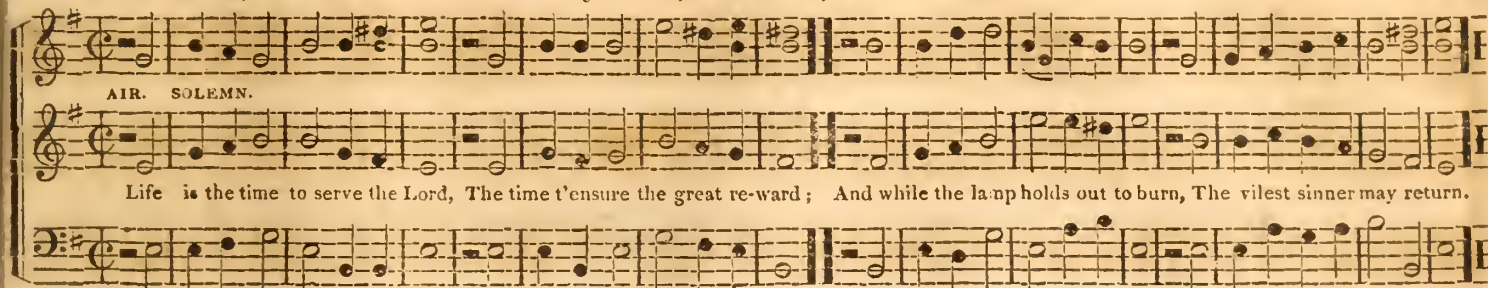
W. Billings.

WINDHAM, L. M.

Hymn 88, Book 1st, Dr. Watts.

Reed.

No. 179.



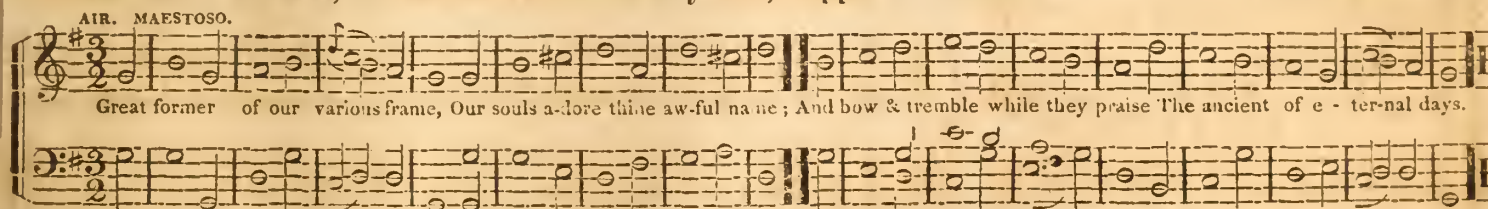
AIR. SOLEMN.

Life is the time to serve the Lord, The time to ensure the great re-ward; And while the lamp holds out to burn, The vilest sinner may return.

ANGEL'S HYMN, L. M.

Hymn 5, Rippon's Selection.

No. 180.

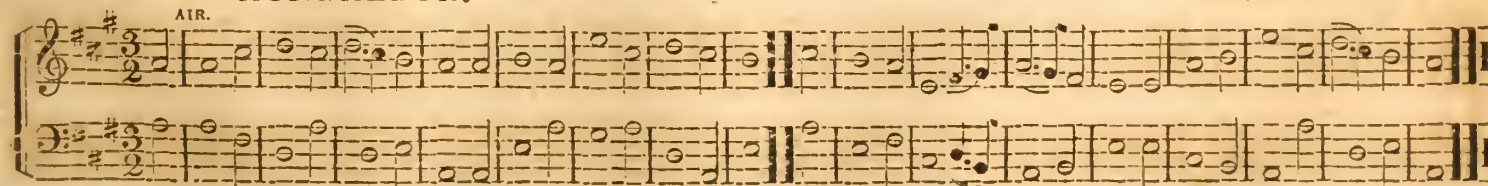


AIR. MAESTOSO.

Great former of our various frame, Our souls adore thine aw-ful name; And bow & tremble while they praise The ancient of e - ter-nal days.

GREEN'S HUNDREDTH.

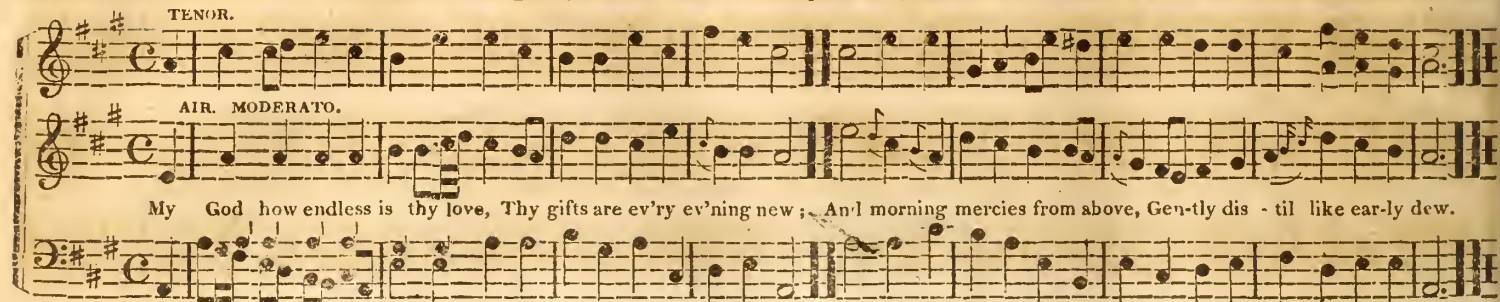
Dr. Green. No. 181.



AIR.

No. 182. MAGDALEN, or Evening Hymn. L. M. Hymn 81, Book 2, Dr. Watts. Altered from Tallis.

TENOR.

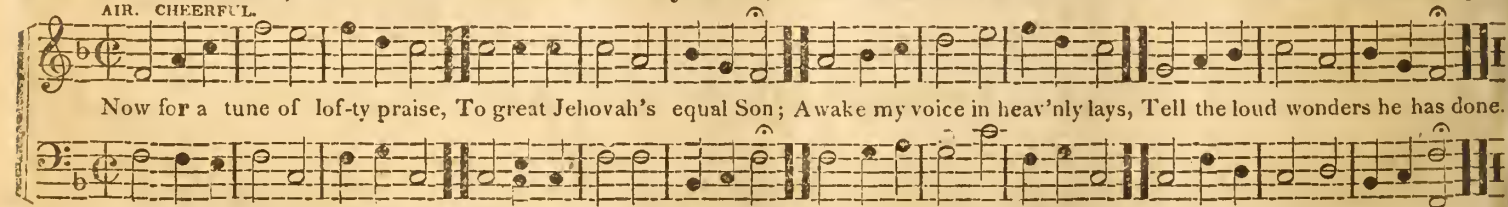


AIR. MODERATO.

My God how endless is thy love, Thy gifts are ev'ry ev'ning new; An'l morning mercies from above, Gen-tly dis - til like ear-ly dew.

No. 183. WELLS, L. M. Hymn 43, Book 3, Dr. Watts. Holdrayd.

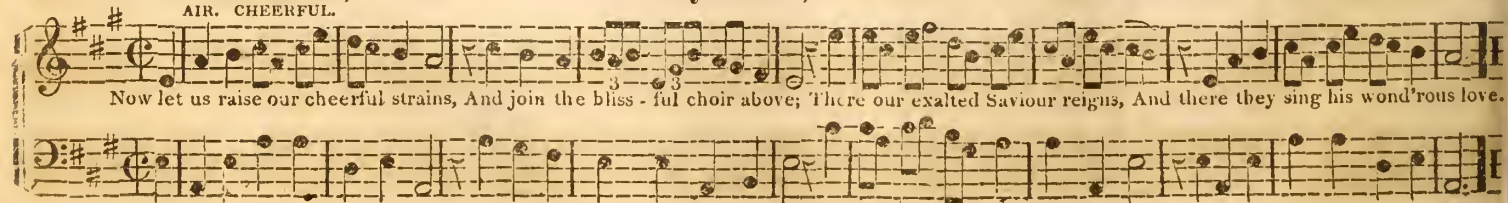
AIR. CHEERFUL.



Now for a tune of lof-ty praise, To great Jehovah's equal Son; Awake my voice in heav'nly lays, Tell the loud wonders he has done.

No. 184. PORTUGAL, L. M. Hymn 150, Ev. Luth. Selection. T. Thorley.

AIR. CHEERFUL.



Now let us raise our cheerful strains, And join the bliss - ful choir above; There our exalted Saviour reigns, And there they sing his wond'rous love.

AIR. CREERFUL

Rejoice the Lord is king Your God and King a-dore, Mortals give thanks and sing, And triumph e-ver more; Lift up the heart lift up the

PIA. FOR.

voice, Rejoice a - loud ye saints re - joice, Re-joice a - loud ye saints rejoice.

No. 186. LENOX, P. M. 148th.
(without the fugue) Ps. 121, Dr. Watts,
and Hy. 87, Ev. Luth. Sel. Edson.

AIR. CHEERFUL

Upward I lift mine eyes, From God is all my aid;

The God who built the skies And earth's foundation's laid, God is the tow'r to which I fly, :|| His grace is nigh in ev' - ry hour.

AIR. ANIMATO

Ye tribes of A-dam join, With heav'n and earth and seas; And of-fer notes di-vine, To your Cre-a-tor's praise, Ye ho-ly throng of

FOR.

an-gels bright, In worlds of light be-gin the song.

No. 188. AMHERST, P. M. 148th,
Psalm 148th, Church Prayer Book.

AIR. LIVELY.

Ye boundless realms of joy, Ex-alt your ma-ker's fame;

His praise your songs em-ploy, A-bove the star-ry frame; Your voi-ces raise, Ye che-ru-bim and se-ra-plim to sing his praise.

[illegible]

To your Creator God,
Your great Preserver raise ;

Ye creatures of his hand, :||
Your highest notes of praise, :||

A musical score for the song "The Rose Tree". The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in 2/4 time. The melody is written on the first staff, and the accompaniment is written on the second, third, and fourth staves. The melody includes a trill in the second measure and a triplet in the eighth measure. The lyrics "The Rose Tree" are written below the first staff. The word "PIA" is written above the third staff, and the word "FOR." is written above the fourth staff. The score ends with a double bar line.

Let ev'ry voice proclaim his pow'r, His name adore and loud rejoice, ::|

O ye im-mor-tal throng, Of An-gels round the throne, Join with our fee-ble song, To make the Sa-viour

AIR. MODERATO.

known, On earth ye knew his won'drous grace, His beauteous face in heav'n ye view.

PIA. FOR.

When all array'd in light
The shining conqu'ror rode;
Ye hail'd his rapt'rous flight,
Up to the throne of God,
And wav'd around your golden wings,
And struck your strings of sweetest sound.

The warbling notes pursue,
And louder anthems raise;
While mortals sing with you,
Their own redeemer's praise:
And thou my heart with equal flame
And joy the same, perform thy part.

Lord of the worlds a-bove, How plea-sant and how fair, The dwellings of thy love, Thy earth-ly tem-ples are; To thine a-LIVELY.

bode my heart aspires, With warm de-sires to see my God, To thine a-bode my heart aspires, With warm desires, to see my God.

Join all the glo-rious names Of wis-dom, love and pow'r, That e-ver mor-tals knew, That an-gels e-ver bore; All are too

AIR. BOLD PIA.

No. 193. DUNSTABLE, P. M. 148th.

mean to speak his worth, Too mean to set my Sa-viour forth. Blow ye the trum-pet blow, The glad-ly solemn sound.

FOR AIR SPIRITO

The year of Ju - bi -
 The year of Ju - bi - lee is come of
 Let all the na - tions know, To earth's re - mot - est bounds ; The year of Ju - bi - lee is come, The year of Ju - bi -
 The The

lee is come, FOR. Return ye ran - som'd sin - ners home.
 Ju - bi - lee is come, PIA. Re - turn ye ran som'd FOR.
 lee is come, Re - turn ye ran som'd, Re - turn ye ran - som'd, Re - turn ye ran - som'd sin - ners home.

Ye vir-gin souls a-rise, With all the dead a-wake; Un-to sal-va-tion wise, Oil in your vessels take. Up start ing at the

AIR. SPIRITO.

mid-night cry, Up starting at Be-hold, Behold the heav'nly bridegroom nigh.

Up start-ing at the mid-night cry, the

mid-night cry, Up starting at the midnight cry, Behold, Behold the heav'nly bridegroom nigh.

Go meet him in the sky.
 Your everlasting friend;
 Your head to glorify,
 With all his saints attend:
 Ye pure in heart,
 Obtain the grace,
 To see, without
 A veil his face.

Je - sus how pre-cious is thy name, The great Je-ho-vah's dar-ling thou, O let me catch th' immor-tal flame With

AIR. MODERATO.

This system contains the first three staves of the musical score. The first two staves are vocal parts, and the third staff is a piano accompaniment. The music is in G major (one sharp) and common time (C). The tempo is marked 'AIR. MODERATO.' The lyrics are written below the first two staves.

which an - ge - lic bosoms glow. Since Angels love thee, I would love, And i - mi - tate the bless'd a - bove,

This system contains the next three staves of the musical score. The first two staves are vocal parts, and the third staff is a piano accompaniment. The music continues in G major and common time. The lyrics are written below the first two staves.

2nd time pia.

The Lord my pasture shall prepare, And feed me with a shepherd's care, My noon day walks he shall attend, And all my midnight hours defend.
His presence shall my wants supply, And guard me with a watchful eye.

AIR MODERATO. FOR.

ZION CHURCH, P. M. 8. 8. 6.

Dear friend of friendless sin - ners hear, And mag - ni - fy thy grace di-vine. Par-don a worm that wou'd draw near, That

AIR ANDANTE. AFFEIIUOSO. PIA.

FOR.

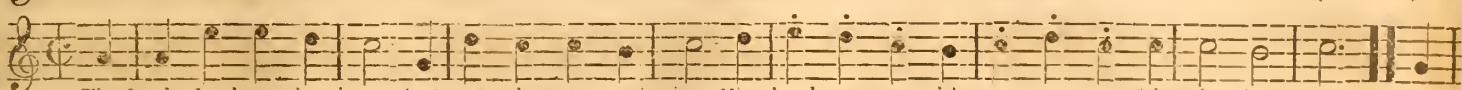
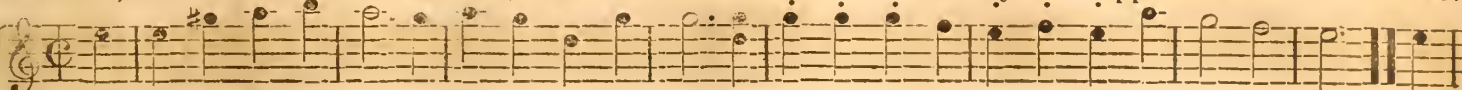
wou'd his heart to thee re - sign, A worm by self and sin op-press, That pants to reach thy pro - mis'd rest.

Ye that de-light to serve the Lord, The honours of his name record, His sa-cred name for e-ver bless; Where-'er the

AIR. VIGOROSO.

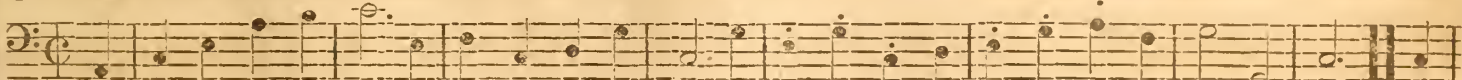
cir-cling sun dis-plays, His ris-ing beams or set-ting rays, Let lands & seas his pow'r confess, :||

CRES. FOR

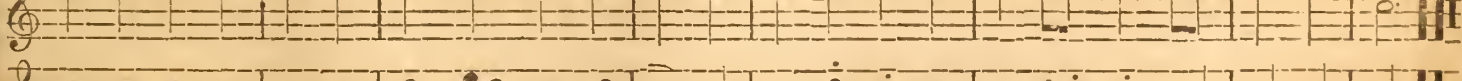


The Lord Je - ho - vah reigns, And roy - al state maintains, His head with aw - - - ful glo - ries crown'd, Ar -

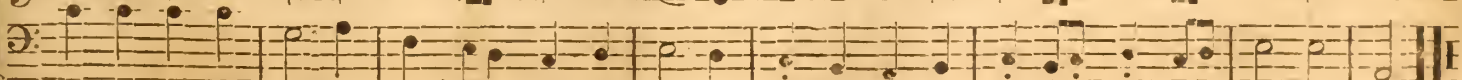
AIR. MAESTOSO.



The God of A-bram praise, Who reigns enthron'd in light, Ancient of e - ver - last - ing days, And God of night ; Je -



ray'd in robes of light, Be - girt with sov'reign might, And rays of ma - - - - - jes - ty a - round.



ho-vah great I am, By earth and heav'n con-fess'd ; I bow and bless the sa - cred name, For e - ver blest.

* The Dotted Slurs are introduced, to avoid perplexing the performer when using the Tune to the Metre which requires no Slurs.

No. 201—2. JOHN'S, P. M. 122d.

Psalm 122d, Dr. Watts.

How pleas'd and blest was I, To hear the peo-ple cry, Come let us seek our God to day; Yes with a cheerful zeal, We'll haste to Zi-on's

AIR. SPIRITO.

No. 202. HANOVER, P. M. 104th.

Handel.

hill, And there our vows and ho - - nors pay.

O praise ye the Lord, prepare your glad voice, His praise in the

AIR. VIGOROSO.

⏏ This Tune may be sung to a Long Metre, by sluring the Two First Minims in each bar

great as - sem - bly to sing, In our great cre-a-tor, Let Is-rael re-joice, And children of Zi-on be glad in their King.

GERMAN HYMN, 7s. single. Hy. 545, Rippon's Selec. or 12, Ev. Luth.

Pleyel. No. 203.

Sov'reign ru - ler of the skies, E-ver gra-cious e - ver wise, All my times are in thy hand All e vents at thy com-mand,

AIR. ANDANTE.

How pleas'd and bless'd was I To hear the people cry, Come let us seek our God to-day; Yes with a cheerful

AIR, CHEERFUL.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

zeal, We haste to Zi-on's hill; And there our vows and ho-nors pay, And there our vows and ho-nors pay.

FOR.

PIA.

FOR.

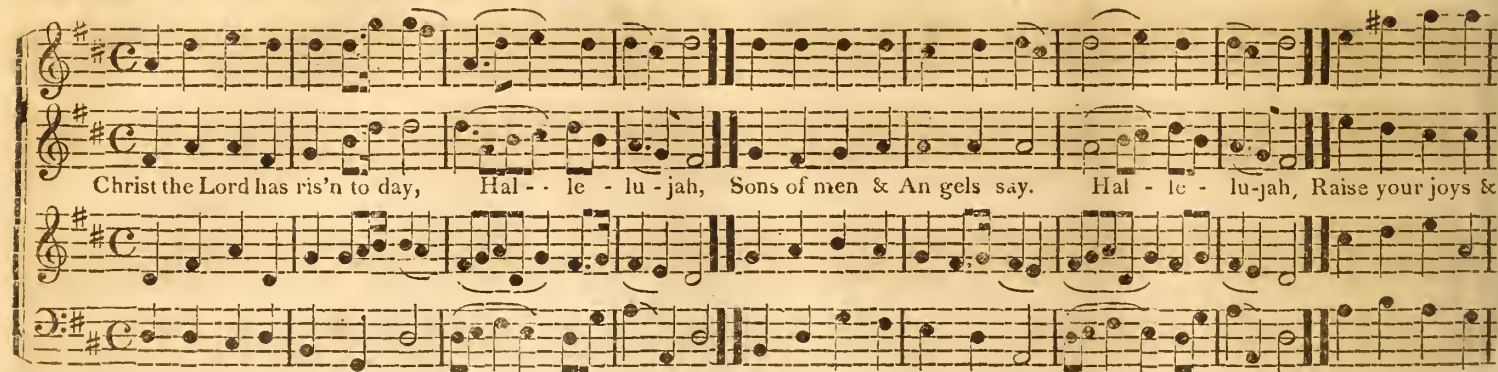
The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. There are two 'FOR.' markings above the vocal staves and one 'PIA.' marking below the piano staves.

Not to our names thou on - ly just and true, Not to our worthless names is glo - ry due; Thy pow'r & grace thy truth & jus-tice clam,

AIR. SOLEMN

Im-mor-tal honours to thy sov'reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the hea-then say where is your God.

* This Tune may be sung to the Old 50th, by omitting the Slurs in the two last lines.



Christ the Lord has ris'n to day, Hal - le - lu - jah, Sons of men & An gels say. Hal - le - lu-jah, Raise your joys &

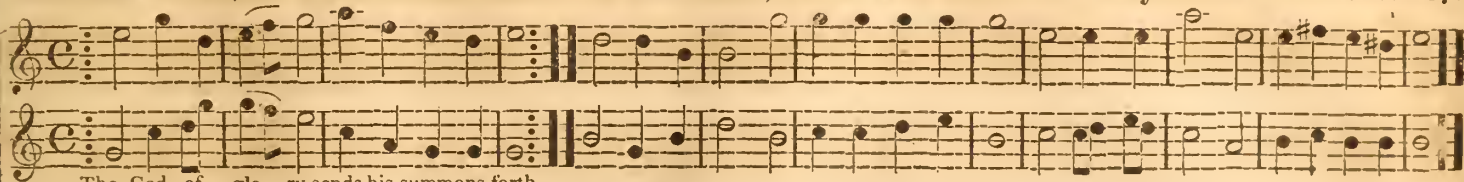


triumphs high, Hal - le - lu - jah, Sing ye heav'ns & earth reply, Hal - le - lu-jah.

Love's redeeming work is done,
Fought the fight, the battle won;
Lo! the sun's eclipse is o'er,
Lo! he sets in blood no more.

Vain the stone, the watch, the seal,
Christ hath burst the gates of hell;
Death in vain forbids his rise,
Christ hath open'd Paradise.

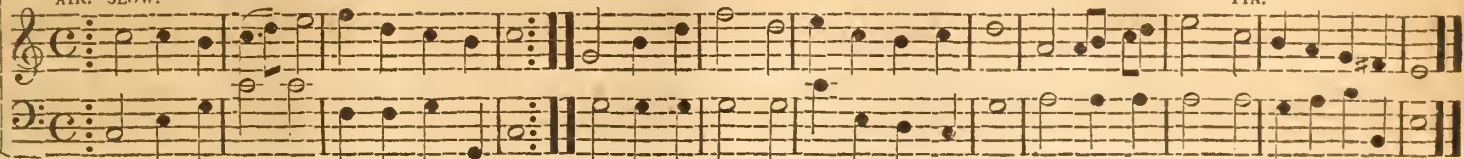
Lives again our glorious King!
'Where, O death! is now thy sting?
Once he died, our souls to save;
'Where's thy victory, boasting grave?



The God of glo - ry sends his summons forth,
Calls the south na-tions and a-wakes the north; From east to west the sov'reign or-ders spread, Thro' distant worlds and regions of the dead.

AIR. SLOW.

PIA.



FMO. MODERATO.

PIA.

FASTER.

FOR.



The trum - pet sounds, Hell trembles, heav'n re - joi - - ces, Lift up your heads ye saints with cheer - ful voi - ces.

FMO MODERATO.

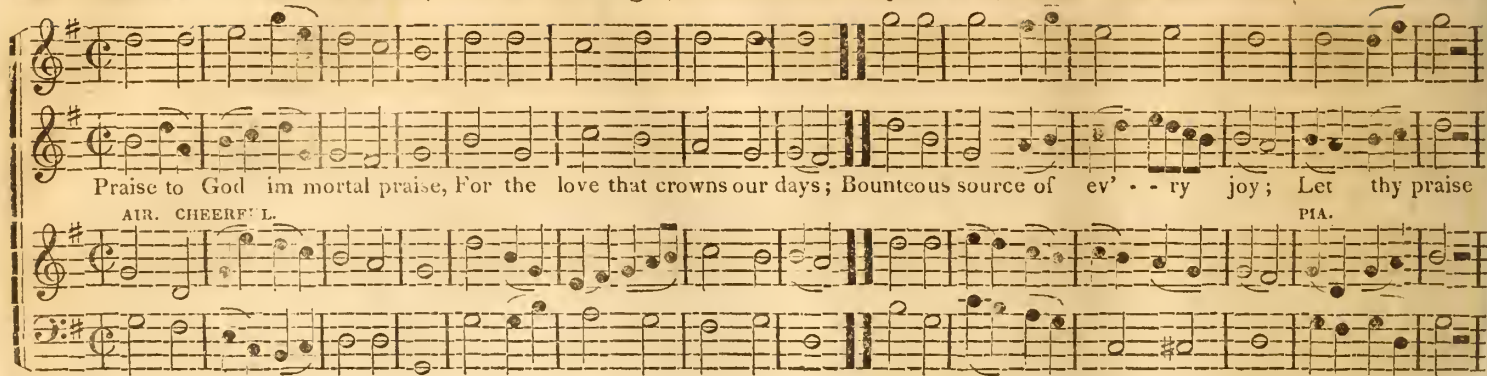
PIA.

FASTER.

FOR.

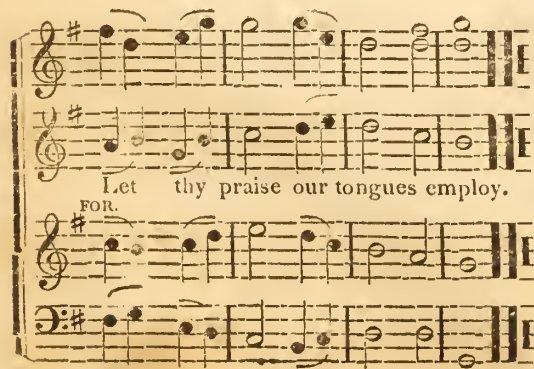


THIS - - - - SLOW.



Praise to God in mortal praise, For the love that crowns our days; Bounteous source of ev' - - ry joy; Let thy praise

AIR. CHEERFUL. PIA.

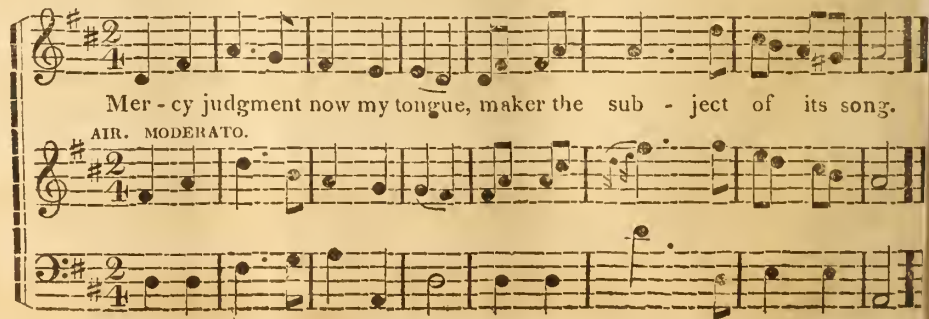


Let thy praise our tongues employ.

FOR.

No. 209. ANNA'S LUTE, P. M. 7s.

J. Cole.



Mer - cy judgment now my tongue, maker the sub - ject of its song.

AIR. MODERATO.

Lord to whom then shall I sing, But to thee th'e - ter - - nal King, But to thee th'e - ter - nal King.

Lord to whom then shall I sing,

CHESTER NEW, or PILTON, P. M. Hy. 10, Rippon's Selection.

Dr. Worgan. No. 210.

Glo-ry to th'e ter-nal King, Clad in ma jes-ty su-preme, Let all hea'vn his prais es sing, Let all worlds his pow'r proclaim.

AIR. CHEERFUL

No. 211—12. JOSHUA, or GEORGIA, 7s, single, or 7s, 6 lines. Hy. 94, Rippon's Sel. G. F. Handel.

TENOR.

SECOND TREBLE.

TREBLES.

Bles-sed are the sons of God, They are bought with Je--sus' blood, They are ran-som'd from the grave.

AIR. LIVELY.

With them number'd may we be, Now and thro' e--ter--ni-ty.

No. 212. SEATON, P. M. 7s, single, or 7s, 6 lines. T. Clark.

Life e-ter-nal they shall have.

Ho-ly won-der heav'nly grace, Come in spire our hum-ble lays,

AIR MAESTOSO.

D. C.

While the Sa-viour's love we sing, Whence our hopes and comforts spring, While the Saviour's love we sing, Whence our hopes and comforts spring

COOKHAM, or PLYMOUTH, P. M. 7s. single, or 4 lines Hy. 130, Rippon's Selection. No. 213.

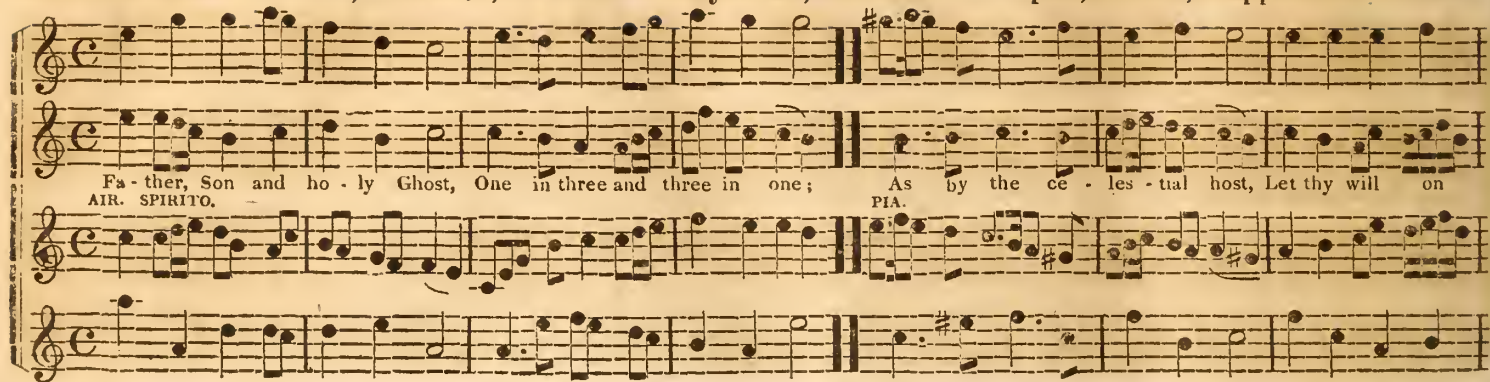
Hark! the he-rald an-gels sing, Glo-ry to the new born King, Peace on earth and mer-cy mild, God and sin-ners re-con-cil'd.

AIR, LIVELY.

No. 214—215. REST, P. M. 7s, 6 lines.

Hymn 82, Meth. Col. 1st part, or 195, Rippon's.

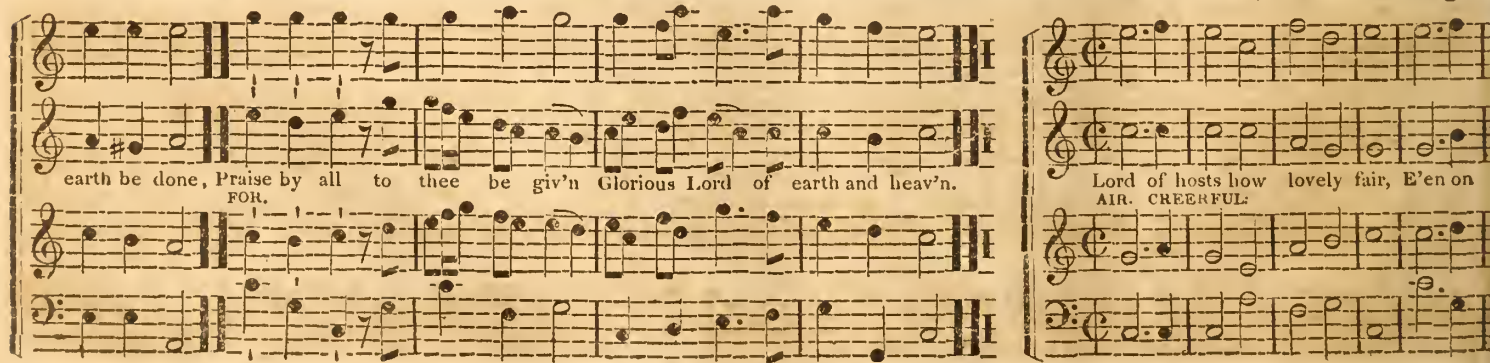
Leach^h.



Fa - ther, Son and ho - ly Ghost, One in three and three in one; As by the ce - les - tial host, Let thy will on

AIR. SPIRITO. PIA.

No. 215. FEVERSHAM, P. M. 7s. single.



earth be done, Praise by all to thee be giv'n Glorious Lord of earth and heav'n.

FOR,

Lord of hosts how lovely fair, E'en on

AIR. CREERFUL

earth thy temples are, E'en on earth thy temples are; Here thy waiting people see, Much of heav'n and much of thee, :||
 FOR. PIA. FOR.

SICILIAN HYMN. 7s. 8, 7. or 8, 7, 4. Hy. 363, 162, & 575, Rippon's & 122, 371 & 174, E. L. Sel. No. 216.

TREBLES. PIA. FOR.
 Lo! he com-eth, countless trumpets Blow to raise the sleep-ing dead; Hal-le-lu-jah, Hal-le-lu-jah Welcome, welcome Son of God.
 'Mid ten thousand saints and angels, See their great ex-alt-ed head;
 AIR. MODERATO. PIA. FOR.
 Come thou long ex-pect-ed Je-sas, Born to set thy peo-ple free, From our fears and sins re-lieve us, Let us find our rest in thee.
 Come said Je-sus' sa-cred voice, Come & make my paths your choice; I will guide you to your home, Wea-ry pil-grim hither come.

Rock of a - ges shel-ter me, Le tme hide my-self in thee, Let me hide my-self in thee; Let the wa - ter and the blood;

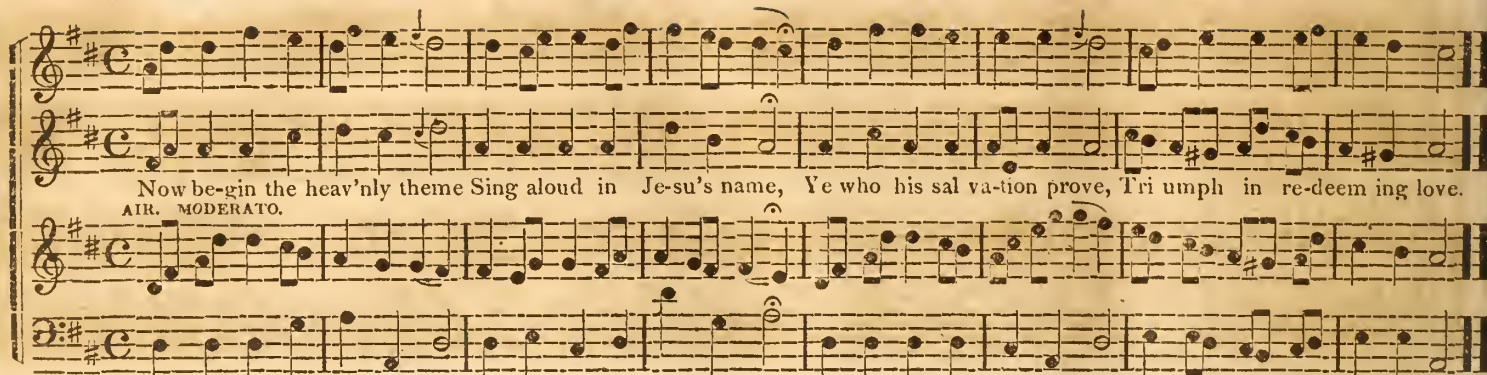
From thy wounded side which flow'd, Be of sin the dou-ble cure, Cleanse me from its guilt and pow'r, Cleanse me from its guilt and pow'r.

Je - sus lo - ver of my soul, Let me to thy bo - som fly ; While the raging billows roll, While the tempest still is high ; Hide me, O my

AIR. AFFETUOSO

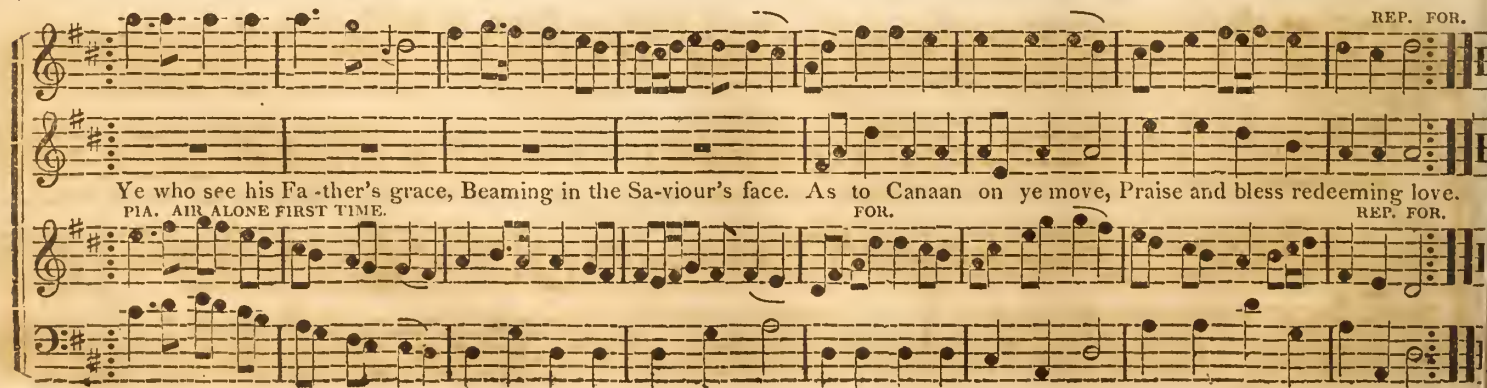
Saviour hide, Till the storm of life is past ; Safe in - to the ha - ven guide, O re - ceive, O re - ceive, O re - ceive my soul at last.

PIA. FOR.



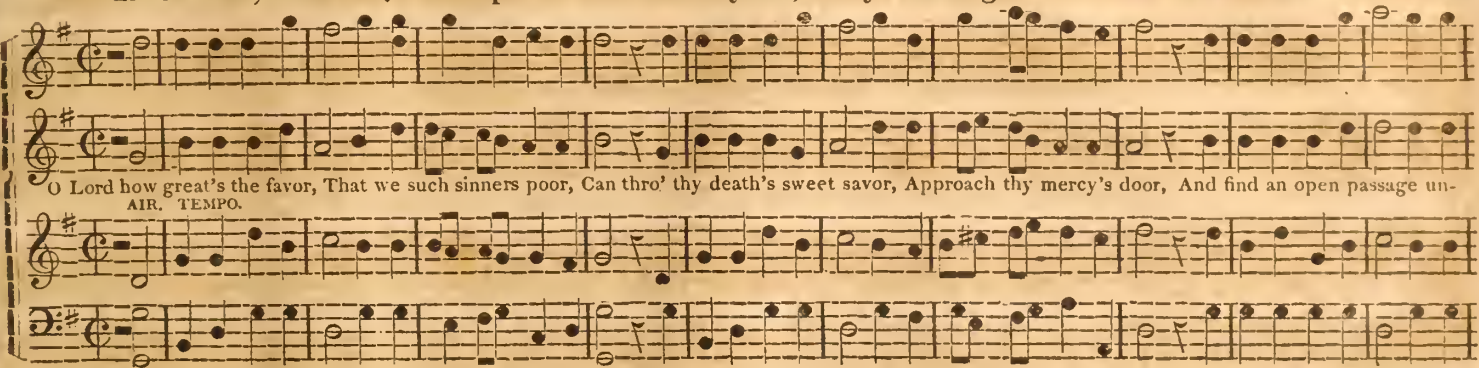
Now be-gin the heav'nly theme Sing aloud in Je-su's name, Ye who his sal va-tion prove, Tri umph in re-deem-ing love.

AIR. MODERATO.

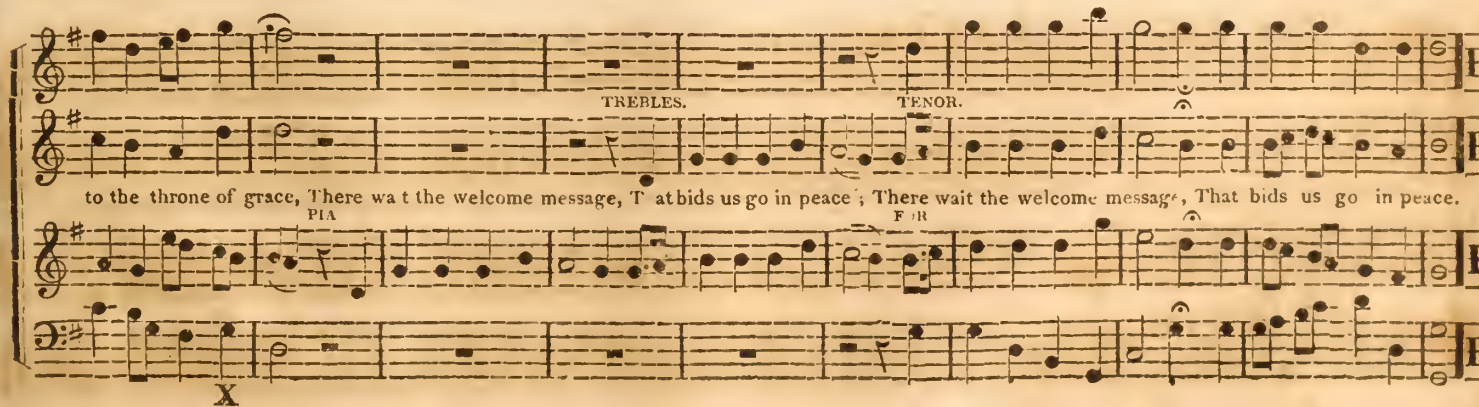


Ye who see his Fa-ther's grace, Beaming in the Sa-viour's face. As to Canaan on ye move, Praise and bless redeeming love.

PIA. AIR ALONE FIRST TIME. FOR. REP. FOR.



O Lord how great's the favor, That we such sinners poor, Can thro' thy death's sweet savor, Approach thy mercy's door, And find an open passage un-
AIR. TEMPO.

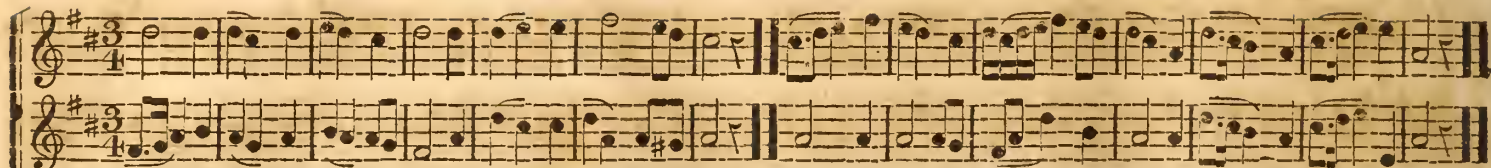


TREBLES. TENOR.

to the throne of grace, There wait the welcome message, That bids us go in peace; There wait the welcome message, That bids us go in peace.

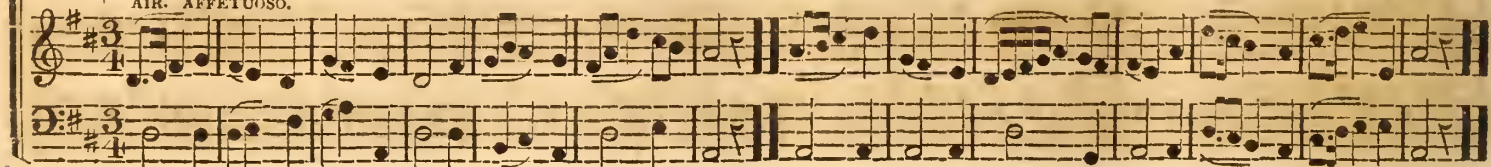
PIA FOR

X

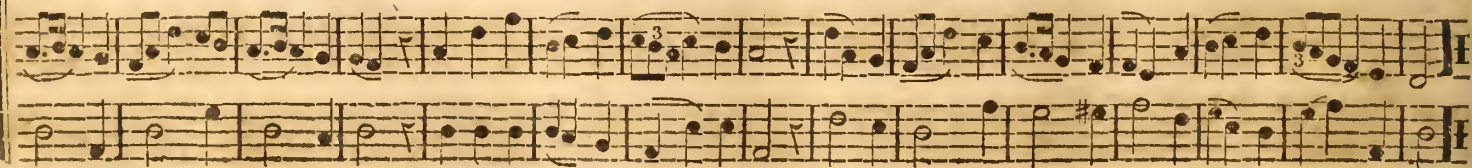


Je - sus let thy pitying eye, Call back a wand'ring sheep, False to thee like Pe - - ter I, Would fain like Pe - ter weep.

AIR. AFFETUOSO.



Let me be by grace re-stor'd, On me be all its free-ness shewn, Turn and look up - on me Lord, And break this heart of stone.



This God is the God we a-dore, Our faithful unchangeable friend, Whose love is as great as his pow'r, And neither knows measure nor end, 'Tis Jesus the

AIR. CHEERFUL.

first and the last, Whose spirit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come, And trust, &c.

FOR.

Thou shepherd of Is'rael and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art, The pasture I

AIR. CHEERFUL.

languish to find, Where all who their shepherd obey, Are fed on thy bosom reclin'd, And screen'd from the heat of the day, And screen'd

PIA. FOR.

HINTON, P. M. 8. 8. 6. Hymn 549, Rippon's, and 254, Methodist Collection. T. Walker. No. 224.

Lo! on a nar - row neck of land 'T'wixt two un - bound - ed seas I stand, Yet how in - sen - si - ble; A point of

AIR. GRAVE. PIA. FOR.

time, a mo - ment's space Re - moves me to yon heav'n - ly place, Or shuts me up in hell, Or shuts me up in hell.

DIM FOR.

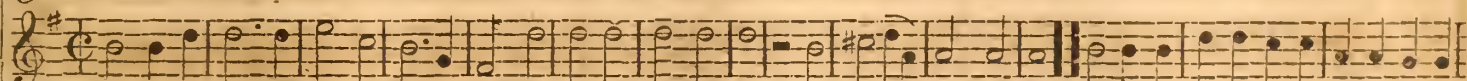
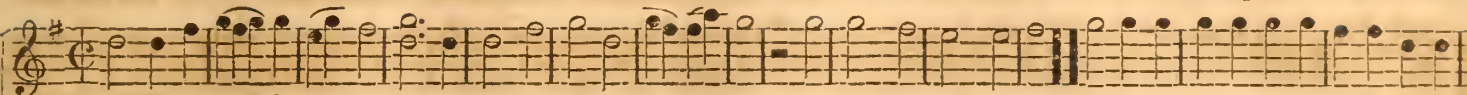
My God thy boundless love I praise, How bright on high its glo-ries blaze, How sweet - ly bloom be low ; It streams from thy e -

AIR. CHEERFUL

ter - nal throne, Thro' heav'n its joys for e - - ver run, And o'er the earth they flow, And o'er the earth they flow.

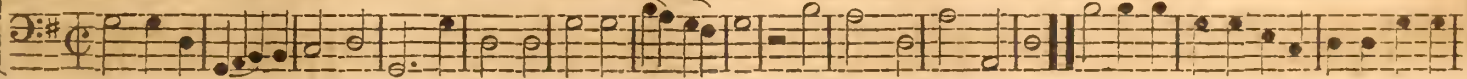
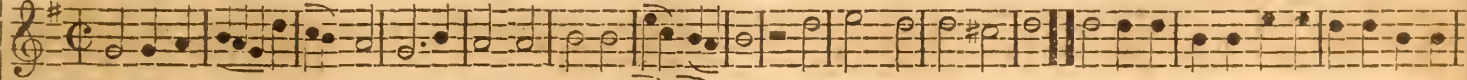
TREBLES. TENOR.

PIA. FOR.



How hap-py is the pilgrim's lot, How free from anxious care & thought, From worldly hope & fear; Confin'd to neither court nor cell, His soul dis-

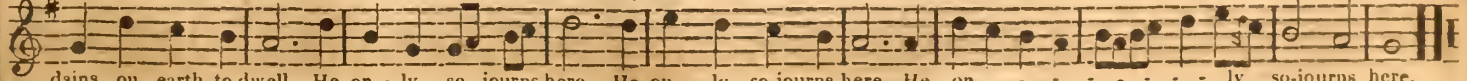
AIR. LIVELY.



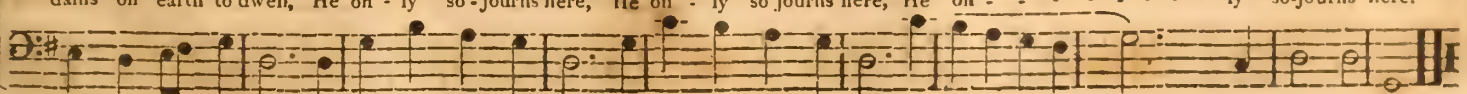
dwelt

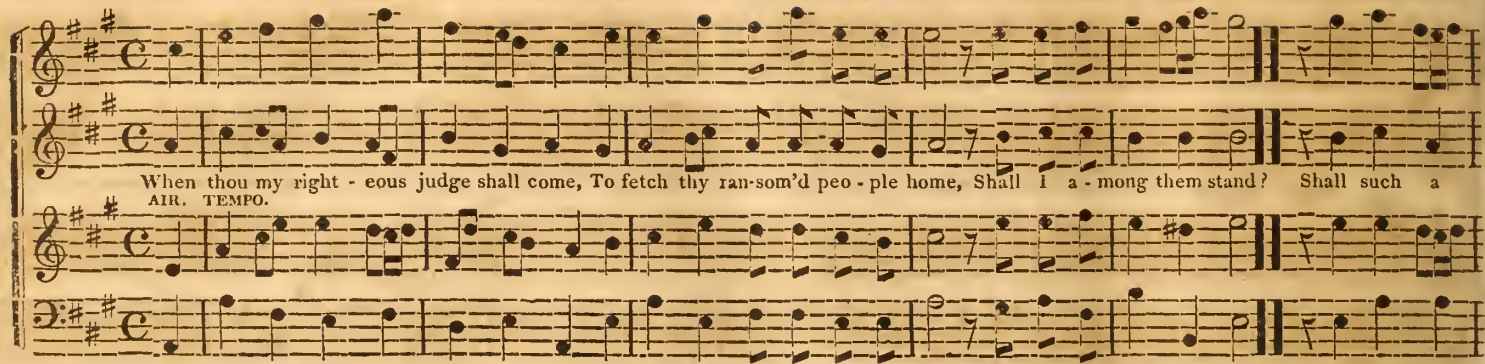
PIA.

FOR



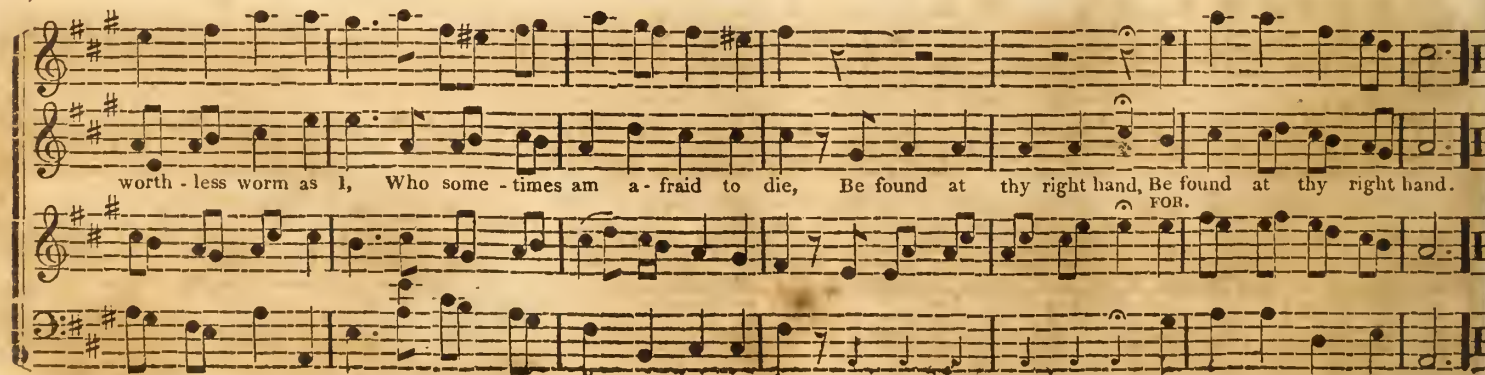
dains on earth to dwell, He on - ly so - jouns here, He on - ly so jouns here, He on - - - - - ly so-jouns here.





When thou my right - eous judge shall come, To fetch thy ran-som'd peo - ple home, Shall I a - mong them stand? Shall such a

AIR. TEMPO.



worth - less worm as I, Who some - times am a - fraid to die, Be found at thy right hand, Be found at thy right hand.

FOR.

LEACH, or ST. JOHNS', P. M. 8. 8. 6. Hy. 232, Rippon's, and 20, Meth. Col. 1st. pt. Leach. No. 228.

TREBLES. TENOR.

Come Lord and help us to re-joice, In hope that we shall hear thy voice; Shall one day see our God; Shall cease from all our

AIR LIVELY. PIA. FOR.

PIA FOR.

pain-ful strife Handle and taste the word of life, And feel the sprinkled blood. And feel the sprinkled blood.

And feel

* This Tune may be shortened, if preferred, by omitting the part between this mark.*

Come thou fount of ev'-ry bles-sing Tune my heart to sing thy grace; Streams of mer-cy ne-ver ceas-ing Call for songs of

AIR. MEZZA VOICE.

loud-est praise, Teach me some me-lo-dious son-net, Sung by flam-ing tongues a-bove, Praise the mount, Praise the mount

PIA. TWO TREBLES.

FOR.

Org. Voc.

Praise the mount oh! fix me on it, Mount of God's un-chang-ing love.

Here I raise my Ebenezer,
Hither by thy help I'm come;
And I hope, by thy good pleasure,
Safely to arrive at home.

Jesus sought me when a stranger,
Wand'ring from the fold of God;
He, to save my soul from danger,
Interpos'd his precious blood.

Je-sus mighty King in Zion, Thou a-lone our guide shalt be; Thy commission we re-ly on, We would fol-low none but thee.

AIR CHEERFUL.

Glo-rious things of thee are spo-ken, Zi-on ci - ty of our God, He whose word can-not be bro-ken,

AIR. MODERATO.

Form'd thee for his own a - bode ; On the rock of A-ges found-ed, What can shake thy sure re - pos ;

CRES. PIA. CRES.

GILES'S—Concluded.

Nos. 231—232.

FOR. FOR.

With sal - va - tion's walls sur-round-ed, Thou may'st smile at all thy foes, Thou may'st smile at all thy foes.

FOR. PIA. FOR.

HARTS, P. M. 7s, single.

Hymn 240, Rippon's, and 186, 1st part, Methodist collection.

No. 232.

Children of the heav'nly king, As ye jour-ney sweetly sing; Sing your Saviour's worthy praise, Glorious in his works & ways.

AIR. MEZZA VOCE.

Lo! he comes with clouds de-scend ing Once for fa-vor'd sin - ners slain, Hal - le - lu - jah, Hal - le - lu - jah,
 Thou-sand thou - sand saints at - tend - ing, Swell the triumph of his name;
 AIR ANDANTE.

Hal - le - lu - jah, Hal - le - lu - jah, A - men.
 PIA. FOR,

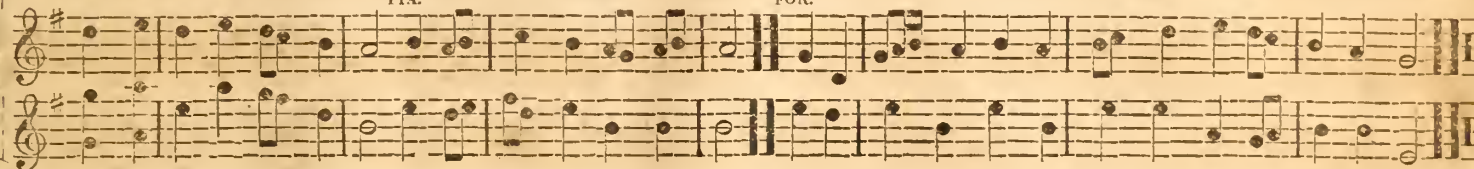
No. 234, AMSTERDAM, P. M. 7. 6, double.

Rise my soul & stretch thy wings, Thy better portion trace;
 Rise from tran-si-to-ry things, T'wards heav'n thy native place.
 AIR. CHEERFUL.



PIA.

FOR.



JORDAN, P. M 8. 7. 4.

Hymn 115, Rippon's Selection.

No. 235.



Come ye sin - ners poor and wretch-ed, Weak and wounded sick and sore,
Je-sus rea - dy stands to save you, Full of pi - ty join'd with pow'r; He is a - ble, He is a - ble, He is wil-ling doubt no more.

AIR. MODERATO.



First system of musical notation for 'Calvary'. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The first two staves have a key signature of one sharp (F#). The lyrics 'Hark! the voice of love and mer-cy, Sounds a-loud from Cal-va-ry, See it rends the rocks a-sun-der, Shakes the' are written below the second staff. The tempo/mood is indicated as 'AIR. AFFETUOSO'.

Hark! the voice of love and mer-cy, Sounds a-loud from Cal-va-ry, See it rends the rocks a-sun-der, Shakes the

AIR. AFFETUOSO.

Second system of musical notation for 'Calvary'. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The first two staves have a key signature of one sharp (F#). The lyrics 'earth and veils the sky; It is fin-ish'd, It is fin-ish'd, Hear the dy-ing Sa-viour cry.' are written below the second staff. The tempo/mood is indicated as 'PIA. SLOW.' and 'FOR. TEMPO.'.

earth and veils the sky; It is fin-ish'd, It is fin-ish'd, Hear the dy-ing Sa-viour cry.

PIA. SLOW. FOR. TEMPO.

PARTING; or, DISMISSION, P. M. 8. 7. 4. Hy. 389, Rippon's Sel. T. Clark. No. 237.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Lord dis-miss us with thy blessing, Fill our hearts with joy and peace, Let us each thy love pos-ses-sing, Triumph in re-deeming grace.

AIR. TEMPO SPIRITO.

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves. The system includes dynamic markings: CRES. (Crescendo) and FOR. (Forcible).

O re-fresh us, O re-fresh us O re-fresh us, Trav'ling thro' this wil-der-ness, Trav'ling thro' this wil-der-ness.

PIA. CRES. FOR.

No. 238. GRATITUDE, P. M. 8. 7. 4. Hy. 341, Lady Huntingdon's Col. and 108, Rippon's.

Now we'd all with grate-ful spi-rits, Join to bless the prince of peace; Praise him for im-part-ed fa-vors,

AIR. MAESTOSO.

This block contains the first system of the musical score. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves, with the tempo marking 'AIR. MAESTOSO.' centered under the first two staves.

Praise him for im-part-ed fa-vors, Praise him for im-part-ed fa vors, Praise him for dis-plays of grace.

UNIS.

This block contains the second system of the musical score. It continues with four staves (two treble, two bass) in the same key and time signature. The lyrics continue across the staves. The tempo marking 'UNIS.' is followed by five dots at the beginning of the third staff.

GRATITUDE—Continued.

Nos. 238—239.

Love - - ly tem - - ple Love-ly tem-ple, Love-ly

Love - ly tem - ple, Love - ly tem - ple, Love-ly tem-ple when the Sa-viour's in the place.

Love - - - ly tem ple, Love-ly tem - ple,

TAMWORTH, P. M. 8. 7. 4.

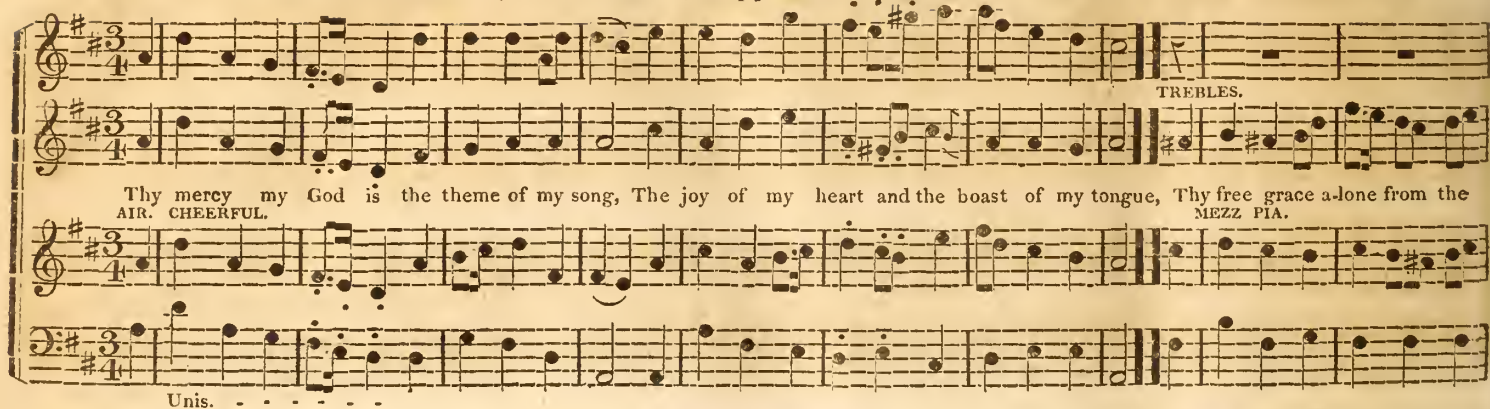
Hy. 567, Rippon's Selection.

C. Lockhart. No. 239.

AIR. CHEERFUL. SLOW. PIA. FOR. A TEMPO.

Guide me O thou great Je-hovah, Pilgrim thro' this barren land;
I am weak but thou art mighty, Hold me with thy pow'ful hand; Bread of heav'n, Feed me till I want no more.

Unis.



Musical score for the first system, featuring Trebles and Unis parts. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Thy mercy my God is the theme of my song, The joy of my heart and the boast of my tongue, Thy free grace a-lone from the".

TREBLES.

Thy mercy my God is the theme of my song, The joy of my heart and the boast of my tongue, Thy free grace a-lone from the

AIR. CHEERFUL. MEZZ PIA.

Unis.

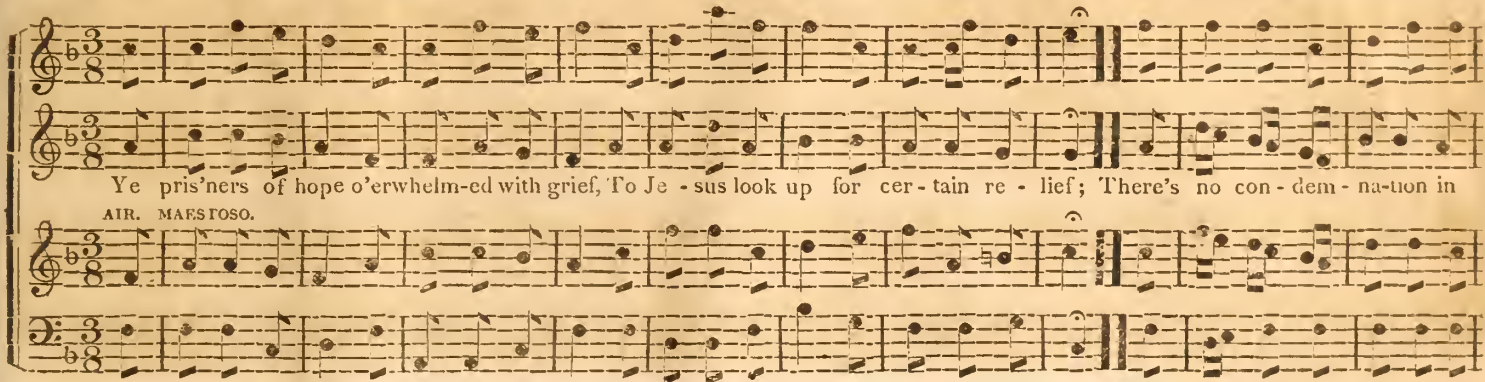


Musical score for the second system, featuring Trebles and Unis parts. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "first to the last, Hath won my af-fec-tions, Hath won my af-fec-tions, Ha'h won my af-fec-tions and bound my soul fast.".

PIA. FOR.

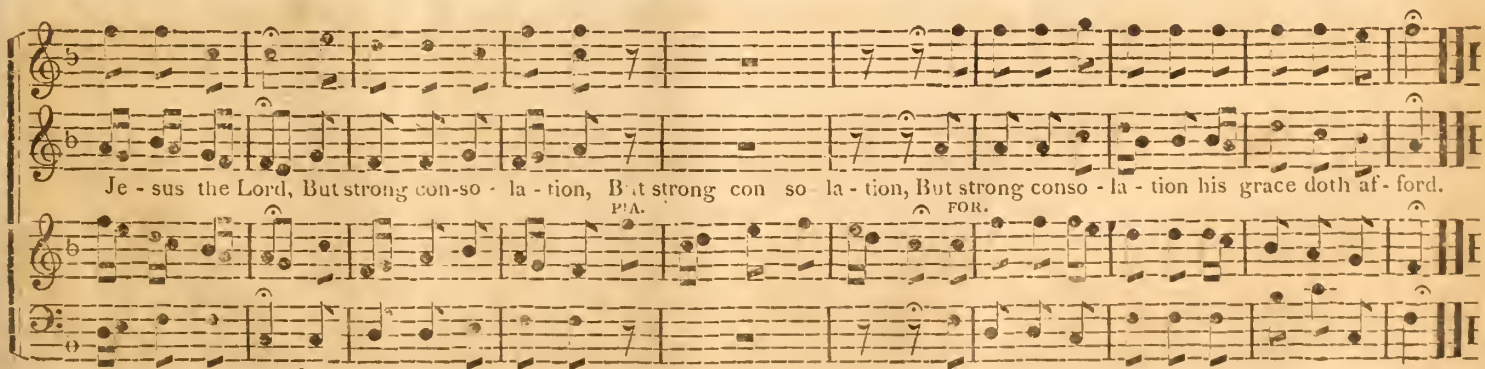
first to the last, Hath won my af-fec-tions, Hath won my af-fec-tions, Ha'h won my af-fec-tions and bound my soul fast.

FOR. PIA. FOR.



Ye pris'ners of hope o'erwhelm-ed with grief, To Je - sus look up for cer - tain re - lief; There's no con - dem - na-tion in

AIR. MAESTOSO.



Je - sus the Lord, But strong con-so - la - tion, But strong con so - la - tion, But strong conso - la - tion his grace doth af - ford.

PIA. FOR.

Be gone un - be - lief my Saviour is near, And for my re - lief will sure - ly ap - pear; By pray'r let me wres - tle and

AIR MODERATO.

* Hither ye faithful haste with songs of triumph, To Bethlehem go the Lord of life to meet: To you this day is

he will per - form, With Christ in the ves - sel, With Christ in the ves - sel, With Christ in the ves - sel I smile at the storm.

born a prince and Saviour, O come & let us worship, O come and let us worship, O come and let us wor - ship at his feet.

* It should be observed, that in singing this Tune to the lower line of words, (11s) the accent is different at the beginning of the first and third lines of the verse: also that some notes will require slurring which are single in the 104th metre; and others will require to be sung as single notes, which are slurred in that metre.

All ye that pass by, To Je-sus draw nigh, To you is it nothing that Je - sus should die? Our ran-som and peace, our sure - ty he is;
 AIR. AFFETUOSO.

Come see, Come see, TREBLES.
 PIA. FOR.
 Come see, Come see, Come see if there e-ver was sor - row like this, Come see if there ever was sor - row like this.

Glo - ry to God on high, Let earth and skies re - ply, Praise ye his name ; His love and grace a-dore, Who all our sor-rows bore, Sing a-loud

AIR. ALLEGRO. PIA. FOR. PIA. FOR.

e - ver-more, Worthy the Lamb, Wor - thy the Lamb, Wor-thy the Lamb, Sing a - loud e - ver-more, Wor-thy the Lamb.

Eternal wisdom thee we praise, Thee the cre - a-tion sings; With thy lov'd name rocks hills & seas, And heav'n's high palace rings, : :
 AIR. MODERATO. PIA. FOR.

DELACOURT, C. M.

Hymn 76, Book 2nd, Dr. Watts.

J. Stevens. No. 246.

Ho-san-na to the prince of light, That cloth'd himself in clay, Enter'd the i-ron gates of death, And to - - - re the bars a-way
 AIR. SPIRITO. And tore And tore

The Lord of glo - ry is my light, And my sal - va - tion too, And my sal - va - tion too; God is my strength nor will I fear, What

AIR. CHEERFUL.

This musical score is for a hymn in common time (C). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the bass accompaniment. The melody is written in treble clef with a key signature of one sharp (F#). The lyrics are written below the first two staves.

No. 248. DAVID'S SHEPHERD, S. M.

What all What all

all my foes can do What all my foes can do.

What all What all

This musical score is for a hymn in common time (C). It is divided into two parts. The first part, on the left, consists of four staves with lyrics. The second part, on the right, consists of four staves with a new melody and the lyrics 'The Lord my shepherd is, I'. The key signature for the second part is one sharp (F#). The tempo/mood is indicated as 'AIR. MODERATO'.

Musical score for "DAVID'S SHEPHERD" (Psalm 23d, Dr. Watts). The score is written for four parts: Soprano, Second Treble, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "shall be well supply'd; Since he is mine and I am his, What can I want be - side, What can I want be - side." The lyrics are placed below the vocal staves. The word "PIA." is written below the Tenor staff, and "FOR." is written below the Bass staff.

SECOND TREBLE

T. TENOR

shall be well supply'd; Since he is mine and I am his, What can I want be - side, What can I want be - side.

PIA.

FOR.

ADMONTION, C. M.

Hymn 9, Book 1st. Dr. Watts.

T. Jarman. No. 249.

Musical score for "ADMONTION" (Hymn 9, Book 1st. Dr. Watts). The score is written for four parts: Soprano, Treble, Tenor, and Bass. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "In vain we lav - ish out our lives, To feed on emp - ty wind; The choicest bles - sings earth can yield, Will starve an hungry mind." The lyrics are placed below the vocal staves. The word "AIR MODERATO." is written below the Treble staff.

In vain we lav - ish out our lives, To feed on emp - ty wind; The choicest bles - sings earth can yield, Will starve an hungry mind.

AIR MODERATO.

Musical score for No. 250, 'DUTY, L. M.' The score is written for four staves in G major (one sharp) and common time. The melody is on the first staff, with a soprano line and a tenor line. The lyrics are: 'Praise ye the Lord ex - alt his name, While in his love - ly courts ye wait, Ye saints that to his house belong, Or stand at - tend - ing at his gate.' The tempo is marked 'AIR. MODERATO.' The score ends with a double bar line and repeat dots.

Praise ye the Lord ex - alt his name, While in his love - ly courts ye wait, Ye saints that to his house belong, Or stand at - tend - ing at his gate.

AIR. MODERATO.

Musical score for No. 251, 'DIGNITY, L. M.' The score is written for four staves in D major (two sharps) and common time. The melody is on the first staff, with a soprano line and a tenor line. The lyrics are: 'Not all the nobles of the earth, Who boast the honors of their birth, Such real dig - ni - ty can claim, As those who bear the Christian name.' The tempo is marked 'AIR. MAESTOSO.' The score ends with a double bar line and repeat dots.

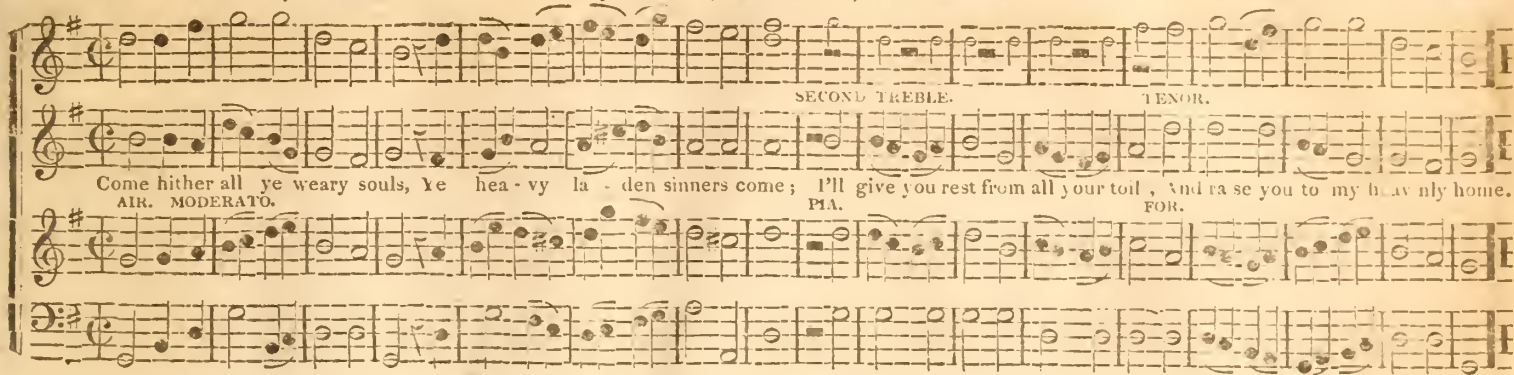
Not all the nobles of the earth, Who boast the honors of their birth, Such real dig - ni - ty can claim, As those who bear the Christian name.

AIR. MAESTOSO.

INVITATION, L. M.

Hymn 127, Book 1st, Dr. Watts.

T. Jarman. No. 252.



SECOND TREBLE. TENOR.

PIA. FOR.

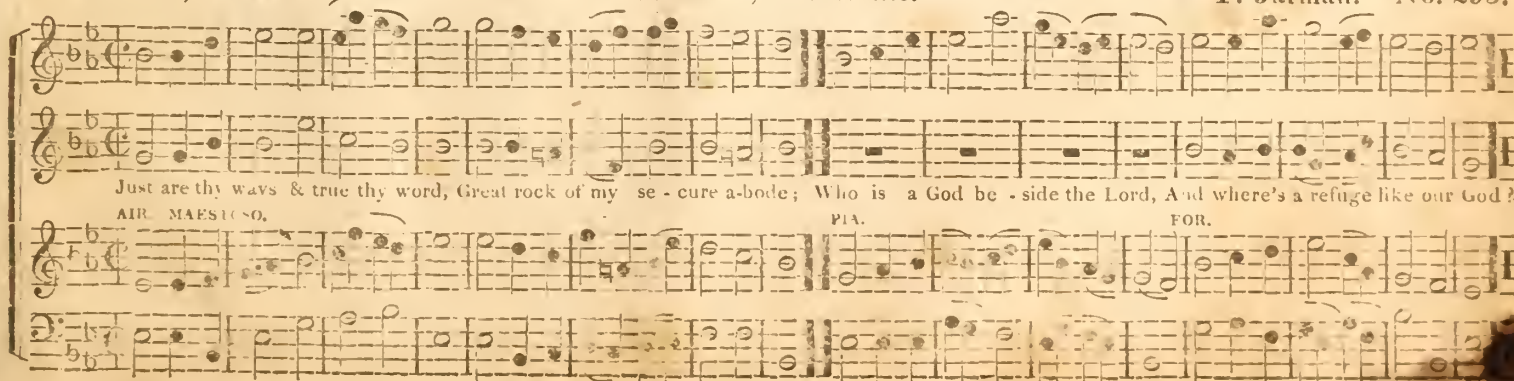
AIR. MODERATO.

Come hither all ye weary souls, Ye hea-vy la-den sinners come; I'll give you rest from all your toil, And rase you to my heav'nly home.

ABODE, L. M.

Psalm 18, Dr. Watts.

T. Jarman. No. 253.



PIA. FOR.

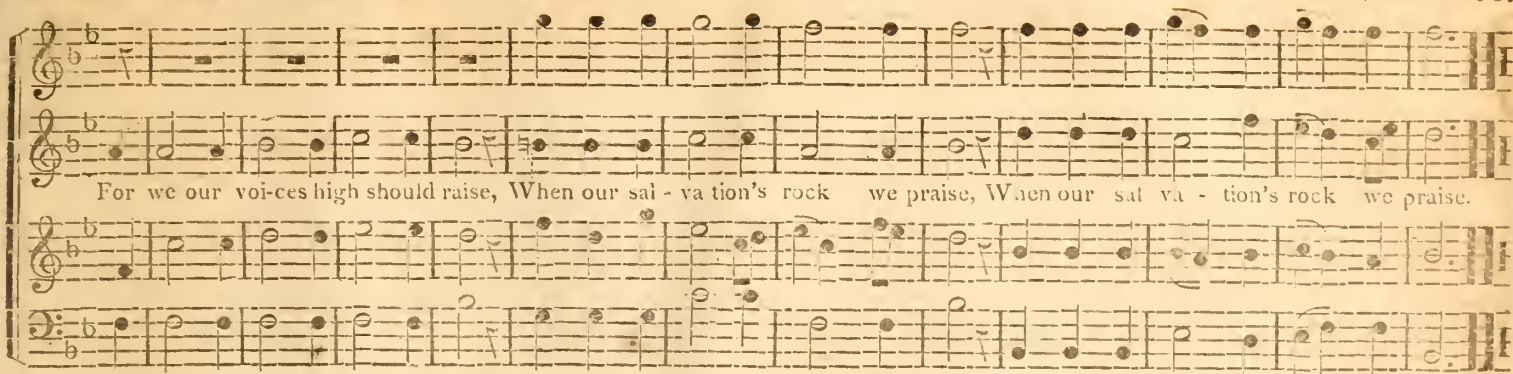
AIR. MAESTRO.

Just are thy ways & true thy word, Great rock of my se-cure a-bode; Who is a God be-side the Lord, And where's a refuge like our God?

E - ter - nal Spi - rit we con - fess, And sing the won - ders of thy grace : Thy pow'r con - vays our blessings down, From
AIR. CHEERFUL.

No. 255. PARK STREET, L. M. Ps. 95, Ch. Prayer Bk. Venue.

God the Fa - ther and the Son. O come loud anthems let us sing, Loud thanks to our Al - migh - ty king :
AIR. ANIMATO.

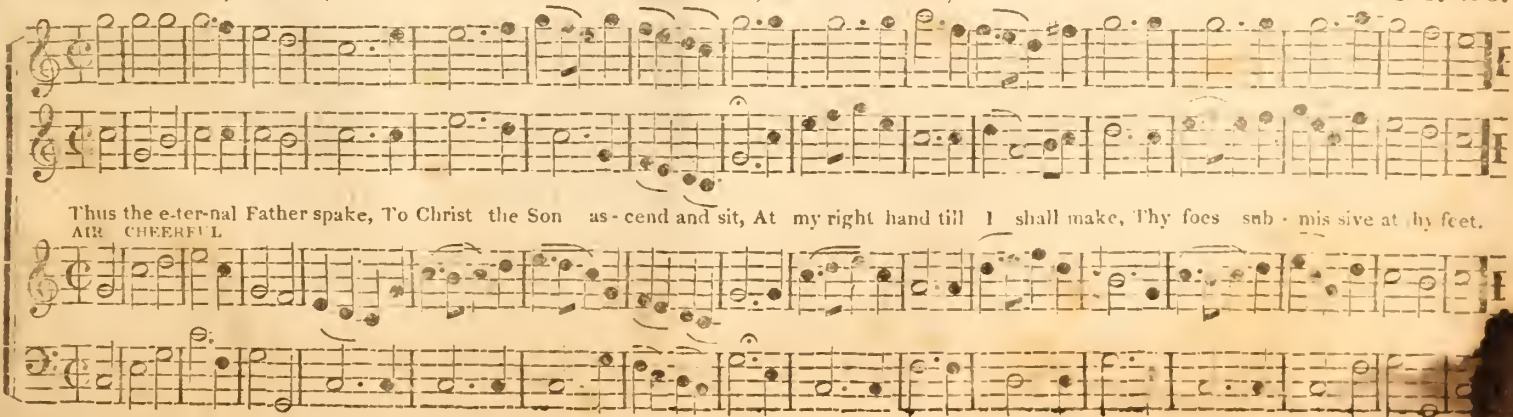


For we our voi-ces high should raise, When our sal - va - tion's rock we praise, When our sal va - tion's rock we praise.

ANTIGUA, L. M.

Psalm 110, Part 1st. Dr. Watts.

No. 256.



Thus the e-ter-nal Father spake, To Christ the Son as-cend and sit, At my right hand till I shall make, Thy foes sub - mis-sive at thy feet.

AIR CHEERFUL

Far from my thoughts vain world be gone, Let my religious hours a-lone; Fain would my eyes my Saviour see, I wait a-vis it Lord from thee.

* Some copies of this tune omit the *first* note in every bar. Should this arrangement be preferred, it is very easy to begin on the second note.

The three first of the preceding tunes, are inserted in this Supplement, not as possessing peculiar merit, but from having appeared in the *first* edition, published 1817, and become very popular, and in general use; as also by request of many, who make use of this collection of tunes. The tunes which follow are *mostly* original, and have

never before appeared in this country. Long metre tunes of a flowing description, being much enquired for, and highly approved, this addition to the original collection, is principally confined to tunes of that character, and as they may be easily learned by congregations, it is hoped they will prove acceptable and useful.

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